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# Advanced Elocution

DESIGNED AS A PRACTICAL TREATISE  
FOR TEACHERS AND STUDENTS IN

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3049

Vocal Training

Articulation, Physical Culture <sup>AND</sup> Gesture

BY

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AIDED BY

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"Art does not pervert, but refines and exalts Nature, and it is only by a combination of the two that we can produce perfection in anything that is the workmanship of man."  
MURDOCK.

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## PREFACE

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In these latter days much interest has been manifested in the subject of Elocution. To know what is the natural as well as the artistic way of expressing one's self, either by the voice or in gesture, is rapidly becoming a demand of the American people. This interest is seen and felt in colleges, in schools, and even in society. It is greater than any which has pertained to delivery since the days of Grecian and Roman oratory and acting. Truly it may be said that this is the Renaissance period in the history of Elocution, and the outlook is hopeful and encouraging. It is evident also that teachers, however their methods may differ, are to-day centralizing about this objective point—the enlargement and elevation of human personality through the proper cultivation of the power of expression.

This book is not intended to introduce any new system, but simply to present in a more modern form, thoughts that are believed to be in touch with all that has proved to be of value in things both new and old.

In some degree it is a synthetization of the inheritance of the past and of the wealth of thought of the present, the latter crystallized from such writers and philosophers as Austin, Rush, Darwin, Delsarte, Engel, Brown, and others. Upon such a foundation, aided by an experience obtained in schoolroom and platform work, as well as in the everyday walks of life, has been framed a system or method which has proved to be helpful to the many pupils who have been under our special training. It is believed that

this advanced method will prove no less valuable to all who may be inclined to study these pages. At least it will be as valuable to a student as any work on a similar topic is, in the absence of the living instructor.

Elocution is the art of speaking *naturally* and *artistically*. Training supplies to others that which the *born* orator possesses under all circumstances, but which few persons ever indicate the possession of, until they have been taught what their resources are and have acquired skill to use these in their own delivery. It is true that in the matter of public speaking or delivery, as in all other pursuits, some will excel, but culture in this, as in all branches of education, is helpful to every one, and there is no person, unless he is physically disabled, who cannot be trained away from indistinct or defective enunciation, faulty tones, or ungainly, meaningless movements and attitudes. Any one who will make the effort may come to possess a pleasantly modulated and resonant voice, a distinct articulation, and ease and grace of bearing, which if utilized only in the quieter walks of life, are in themselves an accomplishment greatly to be desired.

In regard to the selections contained in this volume, it has been the aim to choose such as are classic or standard, and at the same time interesting. They are divided into didactic, dramatic, oratoric, epic, lyric, grave and gay, and are suitable for reading, recital, declamation, and colloquy.

Grateful acknowledgments are due to authors and publishers for their courteous permission to use many of the selections. Acknowledgment is also made for the valuable assistance furnished by Professors John H. Bechtel and George B. Hynson. The former, from his careful study and his experience in teaching *Orthoëpy*, has most acceptably prepared the department of *Articulation*; and the latter has no less ably prepared the department of *Voice Culture*.

Believing the book will receive the recognition it merits, be that little or great, the author sends it forth with the humble request that a thorough inspection or a fair trial be given it before a judgment is pronounced.

MRS. J. W. SHOEMAKER.

PHILADELPHIA, OCTOBER 1ST, 1895.





# CONTENTS

---

	PAGE
<b>Expression</b> . . . . .	13
<b>Media of Expression</b> . . . . .	15

## VOCAL EXPRESSION

<b>The Voice</b> . . . . .	16
Purity . . . . .	18
Flexibility . . . . .	19
Power . . . . .	19
Definitions . . . . .	20
General Observations . . . . .	21
<b>Vocal Gymnastics</b> . . . . .	22
Vocal Chart . . . . .	23
<b>Vocal Practice</b> . . . . .	28
Directions . . . . .	29
<b>Breathing</b> . . . . .	30
The Nose . . . . .	32
Exercises . . . . .	32
Special Exercises . . . . .	34
<b>Inflection</b> . . . . .	35
Shows Contrast . . . . .	39
Tells the Facts . . . . .	39
Length of Slide Shows Importance of the Fact . . . . .	39
Straight Slides . . . . .	40
Inflections in Emotional Selections . . . . .	41
Sharp Angles and Continuous Wave Movements in the Slide . . . . .	43
Long Rising Slide and Long Falling Slide . . . . .	44
Examples . . . . .	47
<b>Quality</b> . . . . .	48
Pure Voice . . . . .	50
Normal . . . . .	50
Orotund . . . . .	53
Pectoral . . . . .	56
Tremolo . . . . .	58

	PAGE
<b>Impure Voice</b> . . . . .	59
Aspirate . . . . .	59
Guttural . . . . .	60
Nasal . . . . .	62
Falsetto . . . . .	64
Oral . . . . .	64
<b>Time</b> . . . . .	65
Examples . . . . .	66
<b>Pitch</b> . . . . .	70
Examples . . . . .	71
<b>Force, Volume, Intensity</b> . . . . .	74
Examples . . . . .	76
<b>Rhythm</b> . . . . .	78
Time . . . . .	80
Accent . . . . .	82
Movement . . . . .	83
Tone Color . . . . .	83
<b>Enunciation</b> . . . . .	84
<b>Impersonation</b> . . . . .	87
Examples . . . . .	88
<b>Stress</b> . . . . .	91
<b>Cadence</b> . . . . .	91
Remarks . . . . .	92

## VERBAL EXPRESSION

<b>Introductory</b> . . . . .	93
<b>Elementary Sounds</b> . . . . .	96
The Alphabet . . . . .	96
Waves of Notation . . . . .	96
Digraphs . . . . .	97
Signs and Sounds . . . . .	97
Elementary . . . . .	98
Standard and Clipped Sounds . . . . .	98
Cognates . . . . .	99
Long and Short Sounds . . . . .	99
<b>Discussion of Elementary Sounds</b> . . . . .	99
Vowel Sounds . . . . .	99
Consonant Sounds . . . . .	108

	PAGE
<b>Table of Equivalents</b> . . . . .	118
Vowel Equivalents . . . . .	118
Consonant Equivalents . . . . .	119
<b>Table of the Several Sounds Represented by the</b>	
<b>Same Symbol</b> . . . . .	121
Vowel Symbols . . . . .	121
Consonant Symbols . . . . .	122
<b>Unusual Sounds</b> . . . . .	123
<b>Consonant Combinations</b> . . . . .	127
Initial Combinations . . . . .	128
Terminal Combinations . . . . .	129
<b>Syllabication</b> . . . . .	136
<b>Accent</b> . . . . .	138
Discriminative Accent . . . . .	140
Antithetical Accent . . . . .	141
Influence of Accent on Vowel Sounds . . . . .	141
<b>Unaccented Terminal Syllables</b> . . . . .	147
<b>Phonetic Analysis</b> . . . . .	156
Exercises and Rules . . . . .	157
<b>General Exercises</b> . . . . .	168

## VISIBLE EXPRESSION

<b>Gesture</b> . . . . .	171
<b>Gymnastics</b> . . . . .	172
The Dress . . . . .	173
The Practice . . . . .	174
<b>Educational Gymnastics</b> . . . . .	175
Nomenclature . . . . .	176
Positions . . . . .	177
<b>Carriage of the Body</b> . . . . .	178
Walking . . . . .	181
Sitting . . . . .	184
Rising . . . . .	184
Courtesying . . . . .	184
Kneeling . . . . .	184
Bowing . . . . .	185
<b>Free Work</b> . . . . .	185

	PAGE
<b>Calisthenics, or Apparatus Work . . . . .</b>	198
Wands . . . . .	198
Dumb-bells . . . . .	209
<b>Æsthetical Gymnastics . . . . .</b>	221
Relaxing Exercises . . . . .	222
Energizing or Fundamental Exercises . . . . .	225
Regular Exercises . . . . .	227
Opposition Exercises . . . . .	231
<b>Principles for Basic Positions . . . . .</b>	235
Exercises . . . . .	236
<b>Principles for Head Attitudes . . . . .</b>	244
Exercises . . . . .	244
<b>The Arms . . . . .</b>	249
<b>Hand Indications . . . . .</b>	254
Exercises . . . . .	255
<b>The Countenance . . . . .</b>	259
Relaxing Exercises for the Face . . . . .	261
<b>The Eye . . . . .</b>	262
<b>The Mouth . . . . .</b>	263
<b>The Nose . . . . .</b>	263
<b>Facial Expression . . . . .</b>	264
Laughter . . . . .	264
Exercises . . . . .	264
Sorrow, Grief . . . . .	266
Exercises . . . . .	266
Anger . . . . .	268
Exercises . . . . .	268
Scorn . . . . .	269
Exercises . . . . .	269
Surprise . . . . .	270
Exercises . . . . .	270
<b>Miscellaneous Exercises in Attitude, Gesture, and</b>	
Facial Expression . . . . .	271
<b>Summary . . . . .</b>	276
<b>Elocutionary Apothegms and Outlines . . . . .</b>	278

## SELECTIONS FOR READING AND RECITATION

	PAGE
Afterwhiles . . . . .	<i>James Whitcomb Riley</i> 295
Ancient Greek Chant of Victory . . .	<i>Felicia D. Hemans</i> . . 314
Astronomer's Vision, The . <i>Trans. by Prof. Mitchell</i> . . . .	289
Boat Race, The . . . . .	<i>James Hogg</i> . . . . . 367
Bob Cratchit's Dinner . . . . .	<i>Charles Dickens</i> . . . . 315
Dangers to Our Republic . . . . .	<i>Horace Mann</i> . . . . . 335
Despondent Inventor, The . . . . .	<i>E. Bulwer Lytton</i> . . . 308
Destruction of Pompeii . . . . .	<i>E. Bulwer Lytton</i> . . . 327
Education . . . . .	<i>Horace Mann</i> . . . . . 353
Fire by the Sea, The . . . . .	<i>Phæbe Cary</i> . . . . . 344
Forsaken Garden, The . . . . .	<i>Algernon C. Swinburne</i> 310
Freedom's Ahead . . . . .	<i>Robert Buchanan</i> . . . 300
Good of It, The . . . . .	<i>Dinah Mulock Craik</i> . . 309
Good Son, The . . . . .	<i>R. H. Dana</i> . . . . . 312
Grave, The . . . . .	<i>Washington Irving</i> . . . 358
Hymns	
Saviour, I Follow on . . . . .	<i>Hastings</i> . . . . . 386
Lead, Kindly Light . . . . .	<i>Cardinal Newman</i> . . . 387
The Breaking Waves Dashed	
High . . . . .	<i>Felicia D. Hemans</i> . . . 387
Sometimes a Light Surprises . . .	<i>William Cowper</i> . . . 388
My Faith Looks Up to Thee . . .	<i>Ray Palmer</i> . . . . . 389
Awake, My Soul . . . . .	<i>Doddridge</i> . . . . . 390
Abide With Me . . . . .	<i>Lyte</i> . . . . . 391
Rock of Ages . . . . .	<i>Toplady</i> . . . . . 392
Prayer is the Soul's Sincere De-	
sire . . . . .	<i>Montgomery</i> . . . . . 392
My Country, 'Tis of Thee . . .	<i>S. F. Smith</i> . . . . . 393
Softly Now the Light of Day . . .	<i>Bishop Doane</i> . . . . . 394
Knee-Deep in June . . . . .	<i>James Whitcomb Riley.</i> 332
Land of the Leal, The . . . . .	<i>Lady Nairn</i> . . . . . 355
Lawyer's Lullaby, The . . . . .	<i>F. H. Cogswell</i> . . . . 356
Losses . . . . .	<i>Frances Brown</i> . . . . . 352
Man Overboard, A . . . . .	<i>Victor Hugo</i> . . . . . 283
Metamora to His Warriors . . . . .	364
Miller of Dee, The . . . . .	<i>Eva L. Ogden</i> . . . . . 340
Molly Carew . . . . .	<i>Samuel Lover</i> . . . . . 359
Mother's Lament, A . . . . .	<i>William Wordsworth</i> . . 348

	PAGE
National Greatness . . . . .	<i>John Bright</i> . . . . . 355
Nature Designed for Our Enjoy- ment . . . . .	<i>Henry Ward Beecher</i> . . . . . 293
Old Daddy Turner . . . . .	. . . . . 346
O—U—G—H . . . . .	<i>Charles B. Loomis</i> . . . . . 326
Our Fallen Heroes . . . . .	<i>Chauncey M. Depew</i> . . . . . 304
Power of Free Ideas, The . . . . .	<i>George William Curtis</i> . . . . . 338
Power of Music, The . . . . .	<i>T. De Witt Talmage</i> . . . . . 350
Prospice . . . . .	<i>Robert Browning</i> . . . . . 357
Queen Arjamand's Dagger . . . . .	<i>Edwin Arnold</i> . . . . . 285
Scripture Readings, Miscellaneous . . . . .	. . . . . 396
Shadow of the Cross, The . . . . .	<i>Edwin Arnold</i> . . . . . 321
Shakespearean Extracts	
Benedick's Soliloquy . . . . .	<i>Much Ado About Nothing</i> 371
Constance's Denunciation of King Philip . . . . .	<i>King John</i> . . . . . 372
Katharine's Appeal to King Henry . . . . .	<i>King Henry VIII</i> . . . . . 373
Remorse of King Claudius . . . . .	<i>Hamlet</i> . . . . . 374
Portia's Speech to Bassanio . . . . .	<i>The Merchant of Venice</i> . . . . . 375
Adam's Warning to Orlando . . . . .	<i>As You Like It</i> . . . . . 376
Buckingham's Address on His Way to Execution . . . . .	<i>King Henry VIII</i> . . . . . 378
The Meeting of Orlando and Rosalind . . . . .	<i>As You Like It</i> . . . . . 379
Portia and Nerissa Regarding the Suitors . . . . .	<i>The Merchant of Venice</i> . . . . . 382
Song of the Lotos Eaters . . . . .	<i>Alfred Tennyson</i> . . . . . 291
Success . . . . .	<i>H. W. Longfellow</i> . . . . . 343
Sunrise . . . . .	<i>Edward Everett</i> . . . . . 320
Tribute to Motherhood, A . . . . .	<i>Alfred Tennyson</i> . . . . . 307
Tribute to Woman, A . . . . .	<i>Elizabeth Barrett Browning</i> 337
Under the Rod . . . . .	<i>Mary B. Dana</i> . . . . . 362
Union, The . . . . .	<i>Oliver Wendell Holmes</i> . . . . . 361
Utilizing Our Failures . . . . .	<i>Lyman Abbott</i> . . . . . 325
Visit to Belle Yard, A . . . . .	<i>Charles Dickens</i> . . . . . 297
Why They Twinkle . . . . .	<i>Oliver Wendell Holmes</i> . . . . . 306



## CLASSIFICATION OF SELECTIONS

## NARRATIVE AND DESCRIPTIVE

	PAGE
The Astronomer's Vision . . . . .	289
The Song of the Lotus Eaters . . . . .	291
A Visit to Belle Yard . . . . .	297
Freedom's Ahead . . . . .	300
Why They Twinkle . . . . .	306
The Despondent Inventor . . . . .	308
The Forsaken Garden . . . . .	310
Sunrise . . . . .	320
Destruction of Pompeii . . . . .	327
The Power of Free Ideas . . . . .	338
The Fire by the Sea . . . . .	344
The Power of Music . . . . .	350
Losses . . . . .	352
The Boat Race . . . . .	367

## CHARACTERIZATION AND DIALECT

The Good of It . . . . .	309
O—U—G—H . . . . .	326
Knee-deep in June . . . . .	332
Old Daddy Turner . . . . .	346
A Mother's Lament . . . . .	348
The Land o' the Leal . . . . .	355
Molly Carew . . . . .	359

## TENDER AND PATHETIC

Afterwhiles . . . . .	295
A Visit to Belle Yard . . . . .	297
Freedom's Ahead . . . . .	300
Why They Twinkle . . . . .	306
The Forsaken Garden . . . . .	310
The Shadow of the Cross . . . . .	321
Old Daddy Turner . . . . .	346
A Mother's Lament . . . . .	348
The Land o' the Leal . . . . .	355
Prospice . . . . .	357
Under the Rod . . . . .	362

## DIDACTIC AND MORAL

	PAGE
Nature Designed for Our Enjoyment . . . . .	293
The Good of It . . . . .	309
The Good Son . . . . .	312
Utilizing Our Failures . . . . .	325
Education . . . . .	353
National Greatness . . . . .	355

## REVERENT AND RELIGIOUS

A Tribute to Motherhood . . . . .	307
The Shadow of the Cross . . . . .	321
The Fire by the Sea . . . . .	344
Under the Rod . . . . .	362
Hymns . . . . .	386
Scripture Readings . . . . .	396

## NATIONAL AND PATRIOTIC

Our Fallen Heroes . . . . .	304
The Power of Free Ideas . . . . .	338
The Union . . . . .	361

## DRAMATIC

A Man Overboard . . . . .	283
Queen Arjamand's Dagger . . . . .	285
The Despondent Inventor . . . . .	308
Destruction of Pompeii . . . . .	327
The Boat Race . . . . .	367
Extracts from Shakespeare . . . . .	371

## DECLAMATORY AND FORENSIC

Utilizing Our Failures . . . . .	325
Dangers to Our Republic . . . . .	335
Education . . . . .	353
National Greatness . . . . .	355
The Grave . . . . .	358
Metamora to His Warriors . . . . .	364



# CONTENTS

XV

## ORATORICAL AND SUBLIME

	PAGE
Our Fallen Heroes . . . . .	304
Sunrise . . . . .	327
Success . . . . .	343
The Power of Music . . . . .	350

## COLLOQUIAL

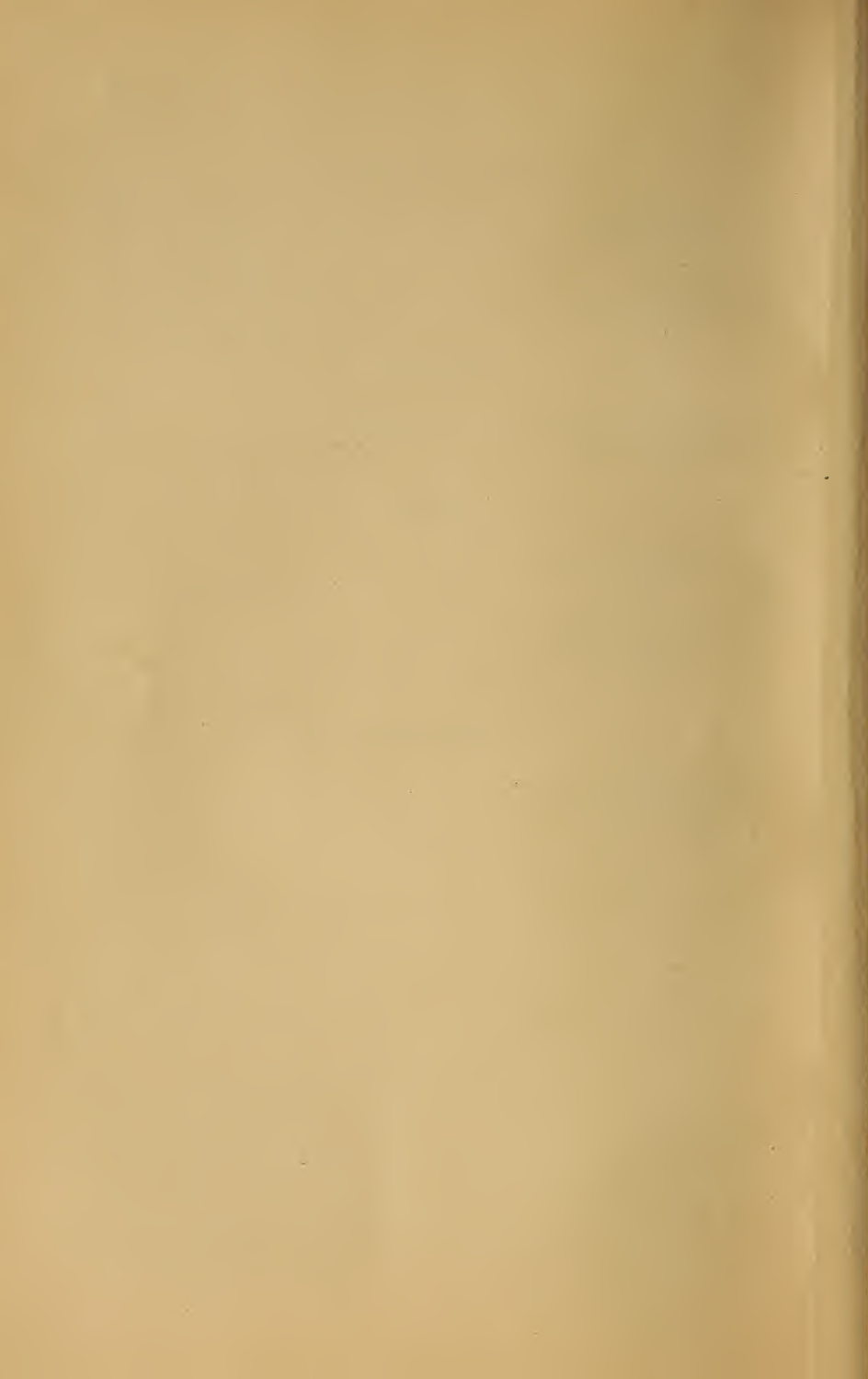
A Visit to Belle Yard . . . . .	297
Bob Cratchit's Dinner . . . . .	315

## MIRTHFUL

Bob Cratchit's Dinner . . . . .	315
O—U—G—H . . . . .	326
The Miller of Dee . . . . .	340
The Lawyer's Lullaby . . . . .	356
Molly Carew . . . . .	359

## MISCELLANEOUS

Ancient Greek Chant of Victory . . . . .	314
A Tribute to Womanhood . . . . .	337
Losses . . . . .	352



# ADVANCED ELOCUTION

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## EXPRESSION

“Self-culture means perfect symmetrical development of all our powers of body, mind, and soul.”—GOETHE.

Man is an embodied mystery. Fashioned of earth, endowed with great possibilities, made in the image of his Divine Artificer—he is an enigma to himself.

Concerning him, scientists and theologians have thought and written and taught, and while intrinsic knowledge has been attained thereby, yet the fact remains that it is not known where or how one part of man's nature ends and another part begins. It is, however, an almost universal belief that man possesses a *three*-sided nature, and that one side or another predominates according as that individual side is cultivated; or the three sides may be equally cultivated, resulting then in the highest type of the human race. Applying this idea of the *Trinity* of *man* to the teaching of Expression, man, according to Delsarte, presents himself in three phases, namely: “Sensitive, intellectual, and moral—life, the sensitive or physical phase; mind, the mental phase; and soul, the moral or spiritual phase; and in our finite condition no one of these exists separate from the other. They interpenetrate, interlace, correspond with and embrace each other,” hence they act and react each upon the other, constituting as a whole the Ego, the Personality. This Personality makes known to the outward world the facts or impressions received therefrom, as well as the impressions which come through

inward light and experience, by means of the *physical* organism, and this manifestation is termed *Expression*. In other words, man receives *impression*, which he may utilize for the benefit or bane of others, through *expression*, and this in turn may act upon another as *impression*, and so on. How important then becomes this axiomatic statement, "Exalt the rank of the personality—that is, enrich the mind with knowledge, and the heart with all that is beautiful and good, and train the body in all its parts to manifest the capabilities of the other two."

In accord with the Three States of the Being, Delsarte formulated the following in regard to the Laws of Motion as applied to Expression: "Man, by his finite conditions, is restricted in his movements, and no matter what these conditions are, whatever he manifests, must be manifested by one only of the following modes of motion, or by a blending of two, or of all of them, namely: Eccentric, Concentric, and Normal, or Poise. Eccentric, from a centre outward; Concentric, toward a centre, or inward; and Normal, or Poise, centered or balanced.\* The Vital States or phases of the Being manifest themselves through Eccentric modes of motion, the Mental States or phases through Concentric modes of motion, and the Moral through Normal, or Poise." This thought must not be lost sight of, however, that when there is a preponderance of manifestation of one side of the Being the others are there to sustain an equilibrium.

NOTE.—A very valuable exercise is to have the pupil present, at this point of his progress, original or quoted examples, illustrative of the above-named laws.

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\* "We believe Delsarte to have been the first to apply the three modes of motion to the Three States of the Being. This is his great discovery, and is at the centre of the Delsarte System. Yet we fancy that a philosophic mind reading Sir Isaac Newton's 'Three Mechanical Axioms,' will be strongly impressed with the idea that the great French teacher found the data for his Laws of Motion, as applied to Expression, in the masterly formulæ of the great English thinker."—"Philosophy of Expression," by Moses True Brown.

It has long since been demonstrated that in order to become a finished speaker or reader something more is needed than merely to be born, yet there are those to-day who believe that if a proper conception of the thought or feeling be obtained, true artistic elocution is certain to follow. On the contrary, it is necessary to *assist* Nature by careful cultivation in all that pertains to Expression if the latter is to be idealized into its highest forms of beauty, grace, and power. Mind and spirit communicate themselves rapidly and often passionately to the outer world through the body medium, in ways which may be natural, but which are by no means perfect or graceful expressions of Nature; "for Nature may readily run into deformity, and it must be the purpose of Art to remove and conceal all deformities, for Art is called in not to pervert, but to refine and exalt Nature."

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## MEDIA OF EXPRESSION

"A certain mechanical preparation must precede every art."—GOETHE.

The media of Expression, through the physical nature, are vocal; verbal, and visible or pantomimic.

Vocal includes all that pertains to voice; verbal, to the use of words; and visible, to that which relates to attitudes, bearings, motions of the human form, together with expressions of the countenance.

Finished, artistic, and effective media of Expression are attained first, by means of vocal and verbal exercises and educational and æsthetical gymnastics; and, secondly, by the study of the principles or laws of expression and their application through practice.

When the avenues of expression have been trained, the processes by which this training has been reached may be lost sight of; for this "strength at the centre," as it



were, "gives freedom to the surface," and so, without loss either of spontaneity or individuality, the speaker or reader can safely trust the conveyance of his thoughts and emotions to his cultured media.

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## VOCAL EXPRESSION

"The Cultivated Voice is like an orches'ra. It ranges high, intermediate, or low, unconsciously to him who uses it, and men listen quite unaware that they have been bewitched out of their weariness by the charms of a voice not artificial, but made, by assiduous training, to be his second nature."—BEECHER.

The voice is the chief medium of human expression. Its use is general and constant. It is the great avenue through which the impressions of all animal life are conveyed. As these impressions are more varied and exalted in man, he has developed, enlarged, and refined this medium, so that through it he may express a variety of sentiment which is almost without limit. To many, voice is almost the exclusive agent of Expression, and it is the main instrument of all.

Literature itself reaches its highest conception when translated into living speech. The great poems and dramas are interpreted by the voice of the reader at the fireside, on the public platform, or in the crowded theatre. These productions live because their words have trembled on many tongues and because the voice of man has brought them anew into human relationship and sympathy.

Even our silent reading owes much of its interest and power to vocal expression. We translate the formal symbols of the page into the varied forms of the living voice. Tones are imagined, inflections are conceived, and the whole is clothed with the garment of animated speech. The reason for this is obvious. The normal and ordinary

method of expression is vocalization, and these printed symbols are merely suggestive; the imagination easily supplies the remaining elements.

Possibly we may think without words, but thought is always clothed in some kind of symbols, and thus is presented in tangible shape, so that the mind may cognize it. Therefore we think in tones. A thought may be conceived and instantly a word is uttered to represent it. But the utterance of that word may convey an impression at variance with its ordinary signification. Not only has the word been conceived, but the tone also. He who reads the words of Cassius, "And this man is now become a god," and fails to mentally interpret the tones, also fails to comprehend the meaning of the lines.

By means of the voice man runs the whole gamut of the soul's varying phases. It informs, it interprets, it persuades, and denounces. It bears us aloft on the wings of its melody; it pleases and thrills. No agency and no art can impress what lies beyond the realm of the well-attuned voice.

It is the least cultivated of all the expressive agents. By this indifference we seem to say that while every other power, mental and physical, reaches its highest possibilities through systematic and intelligent cultivation, the voice is the one exception, and that its use comes by Nature. The intellect comes by Nature, so do the imagination and the emotions. Their proper and fuller exercise comes through cultivation.

We are students of Expression throughout life. The acquisition of knowledge gives rise to the desire to express it. Now somewhere in the mind are stored up all the words, tones, and other symbols which we employ in expression. Before they can be uttered the power of selection must be exercised; that is, words and tones must be conceived before they can be given. The

materials may be poor ; they may be limited, and the selection may not be judicious. These are the very reasons for the study of the voice for speech.

Some voices are musical, but lack variety. Some having variety are devoid of power. Many violate physical law and offend the ear. Some run in a groove from which they never deviate. Many are marred by excessive inflection ; others have almost none.

It is to correct these faults, to develop the good qualities, to acquire greater power, and to do the work with a minimum effort that the student of voice should apply himself.

### PURITY

A pure voice is one of any given power which is made without friction. It must be produced with the least physical effort. Voice is the result of muscular energy, as much so as the movement of the arm. But this energy should not exceed the minimum required, neither should it be manifest in those parts that perform their functions best when in a state of comparative repose. A voice may often be prejudged by the contortions of the face.

A pure voice should not be more fatiguing than any other simple exercise ; indeed, it is only a phase of breathing. Proper use will not result in injury, but even limited exercise in a faulty manner may be productive of serious results. Clergyman's sore-throat is caused by using the voice in an unnatural manner.

A pure tone is a language in itself. It is the expressive agent of all pure sentiment. Discords in nature represent violent, harsh, and unpleasant things. Contrast the meanings of the following sounds : a laugh and a scream ; the song of the mocking-bird and the raven's croak ; a dog's joyous bark and his growl ; a note of song and a groan ; the hum of bees and the clangor of fire-



bells; the driver's whistle and the rattle of his wagon—each of these is a language as definite as words, and produces its certain peculiar impression.

### FLEXIBILITY

No voice can long continue to please and to impress unless it has power to represent all the varying phases of thought and emotion. It must at all times perfectly represent the sentiment. Light and shade are as much features of speech as of painting. Monotony must be avoided. The sentiment dictates the shading and variety, but if the instrument is not properly attuned it will fail to respond in a satisfactory manner.

Thought and feeling cannot create a vocabulary; nor can they bring into being inflections, varieties of tone, and harmonies of which the speaker is ignorant. The sentiment may demand all the powers we possess, but it cannot create new ones. Often we use words and tones, not because they accurately express our meaning, but because they are the best we have.

Monotony may arise from any one of three causes: the sentiment may be inherently devoid of variety; the voice may have been used in a certain way so long that it has worn for itself a groove; or it may arise from a lack of appreciation of tone values. The latter may be termed a lack of ear. If we would make this more responsive we must cultivate it, and this we may do by practice.

### POWER

Our principal vocal school is conversation, and the chasm between this and public speaking is very wide, and is rarely bridged without much cultivation or years of practice. Every element that enters into public delivery has its basis in conversation, but when we face the great

audience all these qualities must be broadened, adapted and ennobled.

True Expression demands intelligence, beauty, and strength. It has its fruition in the last. The voice must elevate, denounce, and command. It must leap from pew to pew, and from balcony to balcony. It may tremble with the intensity of earnestness. It may ring in the trumpet notes of command, or thunder in denunciation. It is the "harp of a thousand strings" whose chords were strung by the hands of Deity, and we are the masters with our hands upon the strings.

### DEFINITIONS

*Voice is that sound which is made in the larynx.* Whether it be high or low, soft or loud, pure or impure, resonant or hollow, the seat of production is the same. It owes its different qualities to the modifications and changes of the entire vocal machinery. All kinds of voice are produced by a vibration of the vocal bands.

*Voice is vocalized breath.* Its production and control depend upon the proper command of respiration. The lungs must be properly filled and expiration intelligently directed. Breath is the material of which voice is made. Respiration for vocal purposes should be studied.

*Voice is that phase of muscular activity which results in sound.* Breath cannot be taken into nor expelled from the lungs without muscular action. This action also controls the vocal bands, the movements of the jaw and mouth and the expansion of the throat. We should, therefore, direct our attention to the exercise of these factors.

*Voice is the human organ of expression through which the soul manifests itself in sound.* If we would call forth its harmonies we must first assume the mental phases which will demand them. A perfectly cultivated voice responds

instantly to the demands of thought and emotion, but the master mind at the key-board can draw forth only the melodies that it has already conceived. The tendency of the voice is to be truthful, but it cannot express that which has not been created.

*Voice is the result of a psychic condition which manifests itself in the physical nature, causing the air to be expelled from the lungs through the larynx, tensioning and controlling the vocal bands, and thus setting in motion a volume of air which is modified by the resonance chambers, and which, vibrating on the tympanum of the ear, is called sound.*

### GENERAL OBSERVATIONS

All great powers are elusive and are not susceptible of measurement. Rules can be presented for the cultivation of the voice, but they will of necessity be varied again and again as experience demands. The artist adds a dash of color, he knows not why, but is pleased with the effect, so we must add to and take from rules when their absolute observance would not satisfy the cultured ear. The principles here set forth are not intended to be absolute, but rather suggestive. They are the result of years of experience, and it is believed that they will be helpful.

It is impossible to reduce to writing what can be fully explained by the teacher, and there are mechanical difficulties that cannot be overcome by the printer's art, as no symbols can express the exact qualities in the tones of the speaking voice. The reader and student are furnished with a number of exercises which are the result of much careful thought, and the value of which has been tested by many pupils.

Each branch of the subject is considered under a separate head for the sake of convenience. The pupil or teacher will find it profitable to select portions of different exercises for each lesson, rather than to proceed chapter by

chapter. These exercises may be varied in many ways for the sake of freshness or fullness, and many new ones may be prepared.

Of the exercises presented each, it is believed, has a value. When old material is used it is retained because of its worth. Many well-known principles may greet the student in a new, and, it is hoped, a more attractive guise. Whatever new material is added is not as an experiment; but because its utility has been proved.

No cuts or diagrams are employed to illustrate the use of the vocal organs. The student who wishes to understand fully their mechanism will find the subject more comprehensively treated in works on anatomy and physiology than is possible here.

The cultivation of voice should begin with the vowel sounds, in which sounds it may be studied apart from the other elements of the words. The beauty of a language consists chiefly in the utterance of its vowels. The consonants are but little influenced by pitch, inflection, force, and time. Any movement that may be made in the utterance of a word can be made with the vowels, and upon the correct utterance of these few sounds the control of voice will chiefly depend.

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## VOCAL GYMNASTICS

The student should assume an erect position; shoulders and hips back, head in line, chest easily expanded. The position should not be stiff. Keep the lungs easily inflated. The whole body must be active. Endeavor to conceive each sound accurately before its utterance, and direct the attention toward giving each sound exactly as required, and then determine to improve with each exercise.



Careless or indifferent practice is worthless. Remember that the ability to conceive sounds is developed along with their utterance.

### VOCAL CHART

The vocal chart on the two following pages is not intended to be complete, but merely suggestive. The variety of voice movement is almost endless. Many of these exercises are extremes. The object in practicing them is to render the voice pure and to break up monotony. Three principles are represented, Pitch, Stress (or force), and Directions of Movement (musical and inflected notes). With these as a basis, every student may construct a chart.

#### *Directions for Chart, Part I, page 24.*

**X.**—Commence with the line marked **X** and sing the musical note **Do**, holding the note about four seconds. Repeat, holding the note about two seconds. Repeat, holding through one second. Repeat, making a quick, smooth, rounded sound.

Remove the **d**, leaving **o**, and repeat as before. Take the vowels **a**, **e**, **i**, **o**, **u**, and go through the same exercise with each.

Pronounce the five vowel sounds, giving each a quick rounded sound, making a musical note as in singing.

**1.** Next take the line marked with figure **1** and repeat the five vowel sounds as above on the musical notes.

Pronounce firmly the word **no**. Remove the **n**, leaving **o**. Repeat **o** with the same movement. Give the five vowel sounds with the falling inflection.

Pronounce the word **eh?** as a question. This gives a sound resembling long **a**. Repeat the vowels on this inflection. Give the complete exercise on high, medium, and low pitches.





**2.** This exercise is the same as No. **1** with the time on each sound increased. Repeat the vowels on the musical note sustained, in three different pitches.

Select a medium pitch and allow the voice to slide down to its lowest note. Each slide must begin on the same pitch. It should run smoothly and must have the same amount of force at all points.

Begin at the pitch determined as above, allowing the voice to slide upward for several notes, observing the same general rules as in the downward slides. Do not allow the voice to become thin or strained at the end.

**3.** Take a medium pitch, begin at a point and gradually increase in force to the middle, then diminish to the end. This should be a musical note throughout. Any musical instrument will give the correct movement.

Begin at the same pitch as above, exercising care to strike the sound very gently, and allow the voice to slide downward, observing the swell as the voice proceeds.

Beginning on the same pitch, cause the voice to slide upward, observing the general rules as in the downward slide.

**4.** Strike the vowel *forcibly, not abruptly*, but with a rounded touch, allowing the voice to diminish gradually to the end. This is a musical note throughout.

Strike the vowel forcibly and gradually slide downward, diminishing in volume to the end.

Strike the vowel full and on the same pitch as above, run the upward slide, decreasing the force to the end.

**5.** This exercise is the reverse of the preceding as to the application of force, but is the same in movement.

**6.** These sounds, instead of being well rounded, are exploded. They are struck abruptly, and may be represented by the capital **D**. They may be made on the musical tone and on various pitches, and may also be inflected. They should receive only a limited amount of practice, otherwise the vocal organs may be injured.



**7.** This is exercise **1**, varied. The difficulty will be to give each sound the correct movement.

**8.** This represents the tremolo, which is produced by rapid successions of force. Instead of the organs being held firmly and the volume sustained throughout, weakness or emotion causes a succession of breaks. Keep the mouth open and repeat **o** as rapidly as possible without moving the lips. When the number per second is sufficient, the tremolo will be the result.

Run the upward and downward slides combined with tremolo.

**9.** This is a combination of exercises. Care should be taken to represent the various movements with exactness.

**10.** Varieties of movement and degrees of force are here represented.

**11.** In this exercise degrees of force are shown on the musical tones. It may be given on various pitches.

**12.** Take a medium pitch, first sound musical; second, rising from pitch selected; third, longer rise; fourth, rises from one note lower; fifth, rises from two notes lower; sixth, longer slide from two notes below pitch selected. In the second part these movements are reversed.

*Directions for Chart, Part II, page 25.*

**X.**—This exercise (which is the same as **X**, on Part I) may be repeated.

**A.**—The first two divisions show forms of stress with gradations.

The last five symbols in the third division represent the acute upward inflection.

**B.**—The first two divisions represent varieties of stress with combinations.

The last five symbols in the third division represent the upward inflection obscure.

**C, D, E.**—These exercises represent varieties of slides

and combinations of slides with musical notes and differences of pitch.

**F.**—This exercise requires accuracy of ear. Select three pitches (better **Do, Me, Sol**). Repeat each vowel with proper pitch and inflection. The pitches selected should be adhered to throughout. Follow the dotted lines.

**G.**—This exercise is the same as the preceding, with the addition of degrees of force. Proper pitch, force, and inflection must be observed.

**H, I.**—These represent a few of the endless varieties of slides and circumflexes. With care these varieties may be accurately represented.

**NOTE.**—The skillful teacher will vary these examples in many ways by means of the blackboard. He should be able to illustrate any of these exercises. It is well, frequently, to imitate a fault of the pupil, as he can then judge of it from a new standpoint—that of a hearer.

The teacher may use the chart in drill, thus allowing the student to take the instruction through the eye, or he may repeat the sounds and require the pupil to reproduce them. Both methods should be employed.

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## VOCAL PRACTICE

The primary sound of the larynx is short **a** or approximates this sound. All other vowel sounds are modifications of this. The vocal chords vibrate as the strings of any other instrument and give forth a sound. The primary sound of the larynx is the same or nearly so with all the vowels. This stream of sound receives certain modifications and moldings which form it into the various vocal elements.

To give these varieties with accuracy there must be nice adjustment of the organs, that the sounds may be made with clearness and precision. Each vowel requires a peculiar and a definite position of the organs. If this is

disregarded, the distinctions are not clear, and one sound may resemble another.

Let the student sound short **a**, and without closing the mouth allow it to slowly merge into long **a**. The stream of sound may remain unbroken, but varied so as to form the different vowels by changing the mouth position and allowing one to merge into the other.

The beauty and the shading of the voice lie in the vowel sounds. While the consonants are necessary for the formation of words, and while for clearness their correct utterance must be observed, yet the shadings and harmonies of speech are in the vowel elements.

In music the vowels are especially prominent, because they are largely the language of emotion, while the consonants are only sufficiently marked for clearness. So in speech, where the emotions are dominant the vowels become more prominent.

### DIRECTIONS

In pronouncing the vowels the general movement of the mouth should be up and down, and not from side to side. The throat should be open and flexible. Do not allow the muscles of the throat, internal or external, to become rigid. Do not open the mouth in toward the throat, but *down and out*. There is a vast difference between activity and rigidity.

The general directions to be observed in forming the vowels are as follows: **a** should be uttered with the jaw thrown down and out, lips rounded rather than square. **e** takes the same position in a modified form. Avoid setting the jaw for this sound. In **i** the mouth is well open, the jaw down and out. The lips will take care of themselves. In sounding **o**, project the lips and open the mouth well, following very much the shape of the letter. Let the lips move flexibly, not rigidly. For **u** very much

the same position is employed as in **o**, with the exception that in the latter the organs form while the sound is uttered, while in **o** the position may be first assumed.

In all these sounds avoid stiffness or rigidity of the inner and outer muscles of the throat and mouth. Do not set the jaw. Do not draw in the lips. Form the sounds smoothly and firmly, but without physical effort. *Ease, flexibility, and precision* are the guiding principles.

Repeat each sound several times, closing the mouth after each trial. Then pronounce one sound, close the mouth and quickly make another, assuming proper mouth position. Repeat this exercise, changing from vowel to vowel, till each can be uttered with precision. This will establish correct habits and the utterance, unconsciously, will become correct.

One of the worst faults, and one of the most common, is the abrupt striking of all vowels, somewhat resembling an explosion, a catch, or a cough. Thus the timbre of the tone is destroyed. This is often apparent also in speaking words beginning with vowel sounds. The vowel may be uttered rapidly without this fault, and should always be well rounded and made with an open throat. If persisted in, this fault will injure the throat, and utterly ruin the rendition of all beautiful sentiment.

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## BREATHING

This subject has given rise to a world of discussion. Musicians and elocutionists have written volumes, and have presented diagram after diagram to prove their individual theories.

This work aims to avoid all technicalities, and to present a series of exercises that will produce the results desired without insistence on any one theory. In diaphragmatic



breathing one set of muscles is developed; in costal breathing another set; and the tendency is to direct attention to one part of the breathing machinery at the expense of the other parts.

The guiding principles are these:

*Practice for breath capacity.*

*Practice for breath control.*

*Learn to inflate the whole lung tract.*

We inhale by expanding that part of the body surrounding the lung's surface. We exhale by contracting the body over the same surface. We may fill one part of the lung to its full capacity while at the same time another part is but slightly expanded, for the lung expands under that part of the thorax which is expanded, and is but partly filled under that part which is little expanded. Expansion is the result of muscular energy. The muscles are both voluntary and involuntary. The chest rises and falls, but by an exercise of the will the expansion may be increased or decreased, and those muscles which before were involuntary may become voluntary.

The lungs lie one on each side of the chest and are protected by the ribs. Before breath can be taken the ribs must rise. A good plan is to notice the breathing of animals. In a horse that has been exercised it will be seen that the ribs move backward and forward under the skin. With the forward movement expansion and inhalation occur, with the backward movement contraction and exhalation occur. In a dog lying on his side, after exercise, the ribs will be seen to rise and fall—contraction and expansion—inhalation and exhalation.

In expanding the ribs the trunk is not raised. The ribs are flexibly fixed and are pulled up and out, down and in, by muscular energy. "The ribs move like a bucket-handle," says Lennox Browne. Rather let us say like two

bucket-handles. When they are dropped their sides approximate, when raised they are farther apart.

In speech we breathe for two purposes—one to supply the body with oxygen, the other for vocalization. When much voice is required, a greater amount of breath is necessary, not so much for voice purposes, perhaps, as to sustain the physical effort.

Under great excitement we not only breathe more fully, but more frequently to supply the waste that is caused by increased physical activity. Not only is more air needed, but a given amount becomes vitiated more rapidly.

#### The Nose

Many voices are disagreeable because of improper nasality. The so-called nasal tone is the result either of too little use or of excessive use of this organ.

A person with a cold in the head is deprived of head resonance, and the voice is said to be nasal. On the other hand, one who scarcely opens the mouth, thus forcing the stream of vocalization through the nose has another kind of nasality. There are two passages for the tone, the mouth and the nose. When they perform their functions in unison, a pleasing voice is the effect. When one is used to the exclusion of the other a disagreeable sound is the result. In breathing care should be taken to breathe through the nose, as mouth breathing is injurious. The air is warmed on its passage through the nose to the lungs. Dust and impurities are strained from the air and retained in the nasal passages, which regulate also the moisture of the air and give the voice a pleasing resonance.

#### *Exercises*

1. Stand easily erect. Head well poised, shoulders back. Mouth closed, inhale inaudibly through five counts. Exhale through five.

Inhale through six counts—exhale through six. This exercise may be repeated, adding one count each time. The whole exercise should be continuous, no interval elapsing between inhalation and exhalation and inhalation again. Care must be taken not to overtax the lungs at first.

Inhale as before, exhale on short **a** in a whisper. The time may be regulated and varied by the teacher or pupil.

Inhale and whisper short **a**, striking it with full force, then let the tone gradually die away.

Inhale, and on the same sound, beginning almost inaudibly, increasing in volume and exhausting the lungs at the end.

Inhale and whisper the same vowel, sustaining the voice with equal volume throughout.

Inhale, whisper the five long vowel sounds, separating each; give these on one breath, without inhaling between.

Inhale, and repeat vowels twice as above—continuing as long as the breath lasts, without exhaustion.

**2.** Lock the hands and place them firmly upon the upper part of the chest. Take a slow inhalation, expanding gradually but firmly under the hands. The pressure of the hands centres the attention on the muscles beneath; it also gives these muscles something to press against. The shoulders must not be raised.

With the hands in this position all the foregoing exercises may be practiced.

**3.** Stand erect, place the backs of hands against the muscles of the back so that the thumbs may touch the shoulder blades. Inhale, expanding under the hands as much as possible. Exhale, allowing a gradual recession. The body must not be swayed forward.

The exercises under No. **1** may be repeated with the hands in this position.

**4.** Place the hands on the sides, fingers forward, thumbs



back. Space between thumb and finger under armpits, bring hands well up. They are now over the centre of lung tissue. (The chief expansion must be here.)

With the hands in this position constantly increase the expansion from side to side. This expansion occurs several inches above the waist line.

Repeat the exercises under No. 1 with the hands in this position.

Stand erect. Hands on hips. In this exercise expand the whole lung from top to bottom and from centre to circumference, using all the muscles to which the attention has been directed in the above exercises.

**5.** Inhale—hold the breath—bend the body to the right at the waist line (do not bend head or limbs), exhale in this position inaudibly. Erect position: Inhale, bend left, exhale; inhale, bend back at hips, exhale.

Bend to right, inhale, erect position, exhale.

Bend to left, inhale, erect position, exhale.

Bend back at hips, inhale, erect position, exhale.

Erect, inhale, right to left with continuous inhalation, back at hips, continuing, erect position.

Repeat the above with short **a** in a whisper.

All of these exercises may be repeated, inhaling in the same manner and exhaling on the vowel sounds, **a, e, i, o, u**.

NOTE.—In all these exercises emphasize these facts: *The breath must be taken inaudibly through the nose. Inhale by expansion and exhale by recession. Most breath is taken in the part where there is most outward expansion. Breath is wasted by too sudden recession. Breath is economized by keeping a part of the expansion.*

### *Special Exercises*

Place the hands on the chest, sides and back, as in Exercises **1, 2, 3**, expanding and relaxing the muscles, holding the breath.

Inhale and pronounce forcibly the five vowel sounds in a whisper without taking breath between.

Pronounce the vowels forcibly in a whisper, inhaling for each. These last two exercises may be practiced with vocalization.

Inhale and recite a line or two of some poem without inhaling between the words. Repeat two lines, three lines, etc.

A skillful teacher will be able to combine and vary these exercises almost indefinitely, but care should be taken not to allow the pupil to over-exercise. A few minutes' practice each time is sufficient.

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### Inflection

" 'Tis not enough the voice be loud and clear,  
'Tis modulation that must charm the ear."

There is nothing in speech which has greater power to interpret, to give variety, and to suggest the light and shade of sentiment than the proper use of *Inflections* or *Slides*. These movements of the voice oftentimes have meanings of their own apart from spoken words. They are the tones of the voice which, to a degree, are the natural language of man.

Much of the monotony of speech is due either to their absence or to a want of their proper use. The so-called ministerial tone is always marked by a lack of their intelligent observance.

These shades with their modifications are almost unlimited in number. Only a few of them, therefore, can be suggested, leaving the others to the good taste and to the ear of the speaker.

Inflection marks the great difference between speech and song. In music the notes are held on the level; the pitch changes between the notes, but in speech the pitch usually changes on the note, making an inflection.

In interpreting the various kinds of sentiment the number of inflections does not vary to any great extent. We concern ourselves with the *kind* of inflections rather than with the number. In reading descriptive or narrative selections the use of slides is apparent, but it is equally important in beautiful and emotional passages. All emotion is based upon ideas—upon facts; and these must stand out clearly. The student must avoid singsong and whine and monotony in expressing emotional selections.

**Inflection** (in the broadest sense)—*Shows Contrast—They tell the Facts.*

**Length of the Slide**—*Shows the Importance of the Fact.*

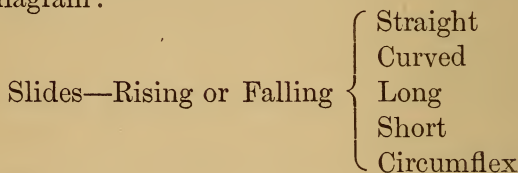
**Straight Slides**—*Show Directness of Purpose.*

**Waves**—*Show Beauty and Sympathy.*

**Broken Slides**—*Show Weakness or Uncertainty.*

**Zigzag or Continuous Wave Movements**—*Represent Sarcasm, Irony, Scorn, and Duplicity.*

Inflections may be divided in accordance with the following diagram:



Write the figure 1 on the board and ask the student to read it. Add the figure 2. Continue to add figures, leaving the impression that each is the last.

The figures being still on the board ask the pupil to read the series. The result will probably be as follows:

First	1̇	2̇	3̇	4̇	5̇	6̇
Second	1̇	2̇	3̇	4̇	5̇	6̇

The letters of the alphabet may be used in the same manner.

Hold several objects in your hand at the same time and ask the pupil to name them. Then hold up each separately. This will probably be the result :

First      Pen', Pencil, Chalk', Ruler'.

Second    Pen, Pencil, Chalk, Ruler.

These exercises show that when an idea is conceived separately—independently, if it is expressed in a single word, that word takes the downward inflection. That word may now be joined to another and the voice in uttering it may be sustained, because its full meaning is in suspense until the other word completing the idea has been uttered. When several words are employed to represent a complete or an independent idea the downward movement is usually manifest in the most important or suggestive word. When they are of equal importance the concluding word takes the downward movement. Clauses and sentences may follow each other, all with the sustained movement. This shows close continuity between the ideas involved, and that the mind, as it were, is held up or suspended until the completion of a certain line of thought. It is a rule of composition that it is best to express ourselves in short sentences, and the same principle should be observed in speaking. We should deliver our sentiment, thought by thought, remembering that the sustained voice shows continuity and the downward inflection marks completeness.

The non-observance of this principle gives rise to much monotony. Readers struggle through long, involved sentences holding up the voice to the end. There may be many complete thoughts in one sentence, and they should be given as such. While one author writes in short sentences, another uses longer and more involved ones to



express the same ideas. It is not logical to suppose that we must change our methods of expression because writers differ in punctuation and grammatical construction.

Read the word "No" expressing the following ideas:

No	{	Question.	
		Negation.	Surprise.
		Positive Negation.	Sarcasm.
		Angry Negation.	Qualification.
		Uncertainty.	

Represent the following with the word "*well*."

Well	{	Question.	Sarcasm.
		Consent.	Completeness.
		Doubt.	Something to be added.

Repeat the following adjectives: first in the ordinary sense, and then with greater intensity and notice the difference in the slide:

Awful\\ Grand\\ Glorious\\  
Beautiful\\ Noble\\ Vast\\

As a general rule, the closing word of a sentence, unless interrogative, takes the falling inflection, but the weaker or the dependent clause is marked with sustained voice, and the positive or independent clause with falling inflection, no matter in what part of the sentence it occurs.

### *Examples*

Then Agrippa said unto Paul', "Thou art permitted to speak for thyself'."

"Thou art permitted to speak for thyself'," said Agrippa unto Paul'.

Hon'or is the subject of my sto'ry. The subject of my sto'ry is hon'or.

Strange com'pany we har'bored. We har'bored strange com'pany.

"Give us a song'," the soldiers cried'. The soldiers cried', "Give us a song'."

#### INFLECTIONS SHOW CONTRAST

The fault, dear Brutus, is not in our stars', but in ourselves', that we are underlings.

Give me neither pov'erty nor rich'es.

Man cannot know' unless he can wor'ship in some way.

Bru'tus and Cæ'sar. What should be in that Cæsar?

'Tis hard to say, if greater lack of skill appears in writ'ing or in judg'ing ill.

#### INFLECTIONS TELL THE FACTS

1. Tal'ent is some'thing, but tact' is ev'erything. Tal'ent is sé'rious, so'ber, grave', and respect'able; tact' is all that' and more' too. It is not a sixth'sense', but is the life' of all the five'. It is the o'pen eye' the quick' ear', the judg'ing taste', the keen' smell', and the live'ly touch'; it is the in'ter'preter of all rid'dles, the surmount'er of all dif'ficulties, the remov'er of all ob'stacles.—*Robertson*.

2. Four'score and sev'en years ago', our fath'ers brought forth upon this con'tinent a new' na'tion, conceived' in lib'erty and dedicated to the prop'osition that all' men' are crea'ted e'qual.—*Lincoln*.

What a piece of work' is man'! how no'ble in rea'son! how in'finite in fac'ulties! in form' and mov'ing how express' and ad'mirable! in ac'tion how like an an'gel! in apprehen'sion how like a god'! the beau'ty of the world'; the par'agon of an'imals.—*From "Hamlet"—Shakespeare*.

#### LENGTH OF SLIDE SHOWS IMPORTANCE OF THE FACT

Do you think I/ am easier to be played upon than a pipe/? Call me what instrument you will', though you can fret' me, you can'not play\ upon me.—*From "Hamlet"—Shakespeare*.



The clear concep'tion, outrun'ning the deduc'tions of logic', the high' pur'pose, the firm' resolve', the daunt'less spir'it, speak'ing on the tongue', beam'ing from the eye', inform'ing ev'ery feat'ure, and urg'ing the whole' man' on\ward, right on\ ward to his ob'ject—this', this\ is el'oquence, or rath'er it is something great'er and high'er than all' el'oquence: it is ac'tion, no'ble, sub'lime, God\ like ac'tion.  
—From "*Eloquence*"—*Webster*.

My Lords', I am amazed'; yes, my Lords', I am amazed\ at his Grace's' speech'.

She swore in faith 'twas strange',  
'Twas pass'ing strange';  
'Twas pit'iful; 'twas won'drous pit'iful.

Thou shalt love the Lord' thy God' with all thy heart\, and with all thy soul\, and with all thy mind\.

Repeat words like *no, well, you, how* with slides of different lengths and note the gain in strength.

Animated speech is full of slides. Interesting things become uninteresting, and uninteresting things interesting by their neglect or use.

### STRAIGHT SLIDES

Straight lines and angles represent intellectuality, strength, and directness of purpose. This is also true of the movements of the body. Gestures of emphasis and decision usually move by a direct line to reach their purpose.

This is equally true of voice; directness of purpose requires directness of movement.

The student may be allowed to read the following, placing the inflections in such a manner as best to suggest the thought:

1. Read not to contradict and conflict, nor to believe and take for granted, nor to find talk and discourse, but to weigh

and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested—that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.—*From "Essay on Studies"*  
—*Lord Bacon.*

2. I do not rise to fawn and cringe to this house, I do not rise to supplicate you to be merciful towards the nation to which I belong—towards a nation which, though subject to England, yet is distinct from it. It is a distinct nation; it has been treated as such by this country, as may be proved by history, and by seven hundred years of tyranny.—*Daniel O'Connell.*

3. The War is over. It is for us to bury its passions with its dead; to bury them beneath a monument raised by the American people to American manhood and the American system, in order that "the nation shall, under God, have a new birth of freedom, and that the government of the people, by the people, and for the people shall not perish from the earth."—*Henry W. Watterson.*

4. Unwarned by any sunset light  
The gray day darkened into night,  
A night made hoary with the swarm  
And whirl-dance of the blinding storm,  
As zigzag wavering to and fro  
Crossed and recrossed the wingéd snow;  
And ere the early bedtime came  
The white drift piled the window frame,  
And through the glass the clothes-line posts  
Looked in like tall and sheeted ghosts.

*From "Snow-Bound"—Whittier.*

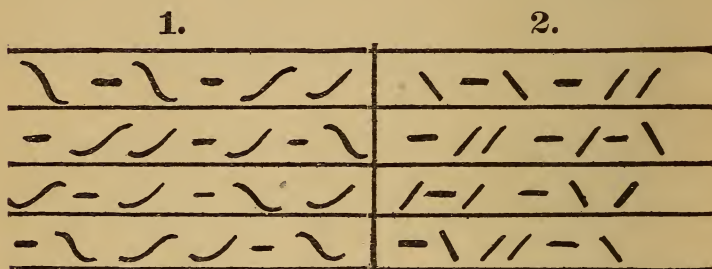
#### INFLECTIONS IN EMOTIONAL SELECTIONS

In nature, beauty and harmony are usually represented by curved lines. Hence, inflections, in emotional selections, indecision and all products of the sensibilities, require waves and curves.

Let the student read the following selection with slides as in No. 1 and then as in No. 2. The difference between straight lines and curves will be apparent :

Alone I stand ; on either hand  
In gathering gloom stretch sea and land ;  
Beneath my feet, with ceaseless beat,  
The waters murmur low and sweet.

*From "Nightfall"—W. W. Ellsworth.*



Waves and curves should also be applied to the following extracts :

1. But far on the deep there are billows  
That never shall break on the beach ;  
And I have heard songs in the silence,  
That never shall float into speech ;  
And I have had dreams in the Valley,  
Too lofty for language to reach.  
*From "The Song of the Mystic"—Father Ryan.*

2. There's a bower of roses by Bendemeer's stream,  
And the nightingale sings round it all the day long ;  
In the time of my childhood 'twas like a sweet dream,  
To sit in the roses and hear the bird's song.  
That bower and its music I never forget,  
But oft when alone, in the bloom of the year,  
I think—Is the nightingale singing there yet ?  
Are the roses still bright by the calm Bendemeer !  
*From "Lalla Rookh"—Thomas Moore.*

3. The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul; He leadeth me in the paths of righteousness for His name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me; Thy rod and Thy staff they comfort me.

*From "Twenty-third Psalm"—Bible.*

### SHARP ANGLES, ZIGZAG, AND CONTINUOUS WAVE MOVEMENTS IN THE SLIDE

These show sarcasm, irony, scorn, duplicity, etc. The wave is usually employed to give grace and beauty to expression, but the angular circumflex—never.

The exercises below may be varied, by giving them with straight line inflections, curves, and angles:

1. And this man  
Is now become a god; and Cassius is a wretched creature,  
and must bend his body  
If Cæsar carelessly but nod on him.

*From "Julius Cæsar"—Shakespeare.*

2. What should I say to you? Should I not say,  
Hath a dog money? Is it possible  
A cur can lend three thousand ducats? or,  
Shall I bend low, and in a bondman's key,  
With 'bated breath, and whispering humbleness, say  
this,—

"Fair sir, you spet on me on Wednesday last;  
You spurned me such a day; another time  
You call'd me dog; and for these courtesies  
I'll lend you thus much monies!"

*From "The Merchant of Venice"—Shakespeare.*

3. Is the gentleman done? Is he completely done?—  
*From Grattan's Reply to Corry.*



4. Brutus is an honorable man; so are they all, all honorable men.—*From "Julius Cæsar"—Shakespeare.*

5. O, your sweet eyes, your low replies!  
 A great enchantress you may be;  
 But there was that across his throat  
 Which you had hardly cared to see.  
*From "Lady Clara Vere de Vere"—Tennyson.*

### LONG RISING SLIDE AND LONG FALLING SLIDE

*A long rising slide begins below the mean pitch and a long falling slide above it. The exception to this rule is when the nature of the sentiment changes, causing the pitch to change and the slide is carried with it.*

1. That which we call a rose  
 By any other name  
 Would smell as sweet.

2. *Horatio. (referring to ghost of Hamlet's father)* I think  
 I saw him yester night.

*Hamlet.* Saw? Who?

*Horatio.* My lord, the king your father.

*Hamlet.* The King my father!

*From "Hamlet"—Shakespeare.*

3. *Touchstone.* How old are you, friend?

*William.* Five and twenty, sir.

*Touchstone.* A ripe age. Is thy name William?

*William.* William, sir.

*From "As You Like It"—Shakespeare.*

The movement of the voice in exercises 2 and 3 may be indicated by the following:

*Horatio.* — — — — — .

*Hamlet.* / \ .

*Horatio.* — — — — —

*Hamlet.* — / — /

*Touchstone.* — \ — — /

*William.* / — \ —

*Touchstone.* — — / — — — /

*William.* — /

In the following classes  
of sentiment the rising  
slide predominates :

*The Negative.*

Continuity,  
Weakness,  
Sympathy,  
Deference,  
Uncertainty,  
Interrogation.

In the following classes  
of sentiment the falling  
slide predominates :

*The Positive.*

Completeness,  
Strength,  
Harshness,  
Assertion,  
Certainty,  
Dogmatism.

Read the following :

Will you' close' that' door' ?

Will you' close' that' door' ?

La'dies and gen'tlemen.

La'dies and gen'tlemen.

Boys', Boys'. John', John'.

You will' ? You will'.

Hello', Cen'tral! Hello', Cen'tral!

Read the following, showing sympathy :

Let not your hearts be troubled ; ye believe in God,  
believe also in me.—*From the Bible.*

Read the above as a command.

Read the following exercises, noting the inflections and  
their kind :

1. Can storied urn or animated bust

Back to its mansion call the fleeting breath ?

Can honor's voice provoke the silent dust,

Or flattery soothe the dull, cold ear of death ?

*From Gray's "Elegy."*



2. To be or not to be—that is the question.

3. Napoleon was sitting in his tent; before him lay a map of Italy. He took four pins and stuck them up, measured, moved the pins, and measured again. Now, said he, that is right; I will capture him there.

4. You shall die, base dog!

5. Blessed are the merciful, for they shall obtain mercy.

6. What is it the gentlemen wish?

7. Within its shade of elm and oak,  
The church of Berkley Manor stood.

8. For always I am Cæsar.  
Shall Cæsar send a lie?

9. *Cassius.* I may do that I shall be sorry for.  
*Brutus.* You have done that you should be sorry for.

10. Dear, patient, gentle, noble Nell was dead.

11. Please give me a penny.

12. No; I will not.

13. The war is inevitable.

14. *Shylock.* Antonio is a good man.

*Bassanio.* Have you heard any imputation to the contrary?

*Shylock.* Oh, no, no, no, no;—my meaning in saying he is a good man, is to have you understand me that he is sufficient.—*From "Merchant of Venice"—Shakespeare.*

15. *Shylock.* Three thousand ducats—well?

*Bassanio.* Ay, sir, for three months.

*Shylock.* For three months—well?

*Bassanio.* For which, as I told you, Antonio shall be bound.

*Shylock.* Antonio shall be bound—well?

*Bassanio.* May you stead me? Will you pleasure me? Shall I know your answer?

*Shylock.* Three thousand ducats for three months and Antonio bound?—*Ibid.*

16. *Metellus.* Wherefore rejoice? What conquest brings he home?

What tributaries follow him to Rome,

To grace in captive bonds his chariot wheels?

You blocks, you stones, you worse than senseless things!

*From "Julius Cæsar"—Shakespeare.*

17. O, what a rogue and peasant slave am I!

Questions are usually marked by rising, and answers by the falling inflection.

Regard must be had, however, to the meaning of the question or answer, rather than to its mere form.

In *intense* sentiment the question is marked with rising inflection on almost every word. It should be noticed that the closing word is not always so marked, but often the inflection culminates in the emphatic word. When a certain answer is expected or demanded, or where assertion is prominent, and often when the question is long and involved, it may be marked in whole or in part with the downward slide.

### *Examples*

1. Hold you the watch to-night?

We do, my lord.

2. When can their glory fade?

3. Is it so nominated in the bond?

4. Has there any old fellow got mixed with the boys?

5. *Hamlet*. Now, mother, what's the matter?

*Queen*. Hamlet, thou hast thy father much offended.

6. Do you think I am easier to be played upon than a pipe?

The student should select sentences for himself embodying these principles. The plays of Shakespeare abound in excellent examples.

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## QUALITY

"A natural voice is the golden key which unlocks the human heart."

By *Quality* the *kind* of voice is meant. In all scientific study it is necessary to classify, to divide and sub-divide in order that each phase may stand out clearly. Men are divided into types, so are the voices in which they speak. These types or qualities simply represent extremes; and between them are numerous gradations which merge into each other.

A certain tone is usually the language of harshness or violence, but these emotions may gradually recede until the voice takes its normal quality. These gradations cannot easily be shown, except by the living teacher. Therefore only extremes can be presented in a work of this nature, leaving the refinements and gradations of vocal expression to the intelligence of the student.

These various qualities are a part of the tone language that is universal among animals, including man. The latter has modified, enlarged, and adapted this instrument of expression; but in the tones of his voice man has not gotten far from the natural animal expression, except in refinement and variety. Words may conceal thought, but it is difficult to conceal what the tone strives to express. In all extreme conditions of life, in sudden emotion,

words are forgotten and the various kinds of cries predominate. We groan in sudden pain; when it is long continued we moan; when depressed we sigh, while fright expresses itself in a scream, and even when words are uttered under these conditions their utterance is of minor importance.

The roar of the lion suggests power, so does the roar of Niagara, or the same quality in the human voice. The animal's scream suggests fright, and startles the listener; the same is true of the screech of a locomotive or the shrieks of a woman. A dog growls, so does the thunder, so does man, each suggests a threat. Animals moan, so do the winds, and so do men. Whenever these sounds are produced, whether by brutes, men, or inanimate nature, their effect is relatively the same.

This truth is so common in its application, that we use the same terms in speaking of the sounds made by inanimate nature, as in speaking of those made by human or animal voices. The winds "sigh, moan, and howl; the brook chatters, babbles, and murmurs; the breezes whisper, the tempest shrieks, the waves sob, the thunder roars; thus literally nature 'speaks a various language.'"

The qualities of sound are observed by musicians. The dirge differs from the serenade, and the music of the dance is unlike the stately march. Because of the different qualities of musical instruments, organs are in our churches, pianos in our parlors, stringed instruments in concert halls, while the drum and fife lead to battle.

The human voice has a greater variety of power, when coupled with words, than all of these combined, and thus the value of division under quality becomes obvious.

It is the purpose to follow the usual divisions under this head, and while these qualities might readily be subdivided, it is not believed to be best to do so in the present work.

<i>Pure</i>	{	Ordinary . . . . .	Normal
		Enlarged . . . . .	Orotund
		Very Low . . . . .	Pectoral
		Intermittent . . . . .	Tremolo

The following are usually classed as impure, but this impurity differs in kind and degree:

<i>Impure</i>	{	Breathy . . . . .	Aspirate
		Throaty, Harsh, Rasping . .	Guttural
		Improper use of Nose . . .	Nasal
		Very High . . . . .	Falsetto
		Weak, Thin . . . . .	Oral

### PURE VOICE

This is the natural voice for the expression of all pure sentiment. The voice should always be pure, unless the sentiment is so harsh, intense, or violent that it disarranges the vocal organs. Purity of voice is the result of the slightest physical effort and is accompanied with very little friction in the vocal apparatus.

#### The Normal Voice

All ordinary sentiment should be expressed in this quality. It is used in descriptive, didactic, and conversational sentiment, and selections not marked with any great degree of emotion. It is the quality most used and should be most carefully cultivated. As usually understood, it is limited as to force and resonance. The throat should be open and flexible and the words easily and clearly projected.

#### *Examples*

1. Wasn't it pleasant, O brother mine,  
In those old days of the lost sunshine  
Of youth—when the Saturday's chores were through,



And the Sunday's wood in the kitchen, too,  
And we went visiting, "me and you,"  
Out to old Aunt Mary's ?

It all comes back so clear to-day,  
Though I am as bald as you are gray—  
Out by the barn lot and down the lane  
We patter along in the dust again,  
As light as the tips of the drops of rain,  
Out to old Aunt Mary's.

*From "Out to Old Aunt Mary's"—James Whitcomb Riley.*

2. It is the everlasting glory of Stratford-upon-Avon that it was the birthplace of Shakespeare. Situated in the heart of Warwickshire, which has been called the garden of England, it nestles cozily in an atmosphere of tranquil loveliness, and is surrounded with everything that soft and gentle rural scenery can provide to soothe the mind and nurture contentment.

It stands upon a plain almost in the centre of an island, through which, between the low, green hills that roll away on either side, the Avon flows down to the Severn.—  
*From "Shakespeare's England"—William Winter.*

3. The spring was in our valley now ; creeping first for shelter shyly in the pause of the blustering wind. Then the lambs came bleating to her, and the orchis lifted up, and the thin, dead leaves of clover lay for the new ones to spring through. Then the stiffest things that sleep, the stubby oak and the stunted beech, dropped their brown defiance to her, and prepared for a soft reply.—*From "Lorna Doone"—R. D. Blackmore.*

4. I chatter over stony ways,  
In little sharps and trebles,  
I bubble into eddying bays,  
I babble on the pebbles.

With many a curve my banks I fret,  
By many a field and fallow,  
And many a fairy foreland set  
With willow-weed and mallow.



I chatter, chatter, as I flow  
 To join the brimming river,  
 For men may come and men may go,  
 But I go on forever.

*From "The Brook"—Tennyson.*

5. *Hamlet.* What make you from Wittenburg, Horatio?

*Horatio.* A truant disposition, good my lord.

*Hamlet.* I would not hear your enemy say so,  
 Nor shall you do mine ear that violence  
 To make it truster of your own report  
 Against yourself; I know you are no truant,  
 But what is your affair in Elsinore?  
 We'll teach you to drink deep ere you depart.

*Horatio.* My lord, I came to see your father's funeral.

*Hamlet.* I pray thee do not mock me fellow-student;  
 I think it was to see my mother's wedding.

*Horatio.* Indeed, my lord, it followed hard upon.

*Hamlet.* Thrift, thrift, Horatio! The funeral-baked  
 meats did coldly furnish forth the marriage tables.

*From "Hamlet"—Shakespeare.*

6. Along the crowded path they bore her now; pure as the newly-fallen snow that covered it; whose day on earth had been as fleeting. Under the porch, where she had sat, when Heaven, in its mercy, brought her to that peaceful spot, she passed again; and the old church received her in its quiet shade.

They carried her to one old nook where she had many and many a time sat musing, and laid their burden softly on the pavement. The light streamed in through the colored window—a window where the boughs of the trees were ever rustling in the summer, and where the birds sang sweetly all day long. With every breath of air that stirred among those branches in the sunshine, some trembling, changing light would fall upon her grave.—*From "Old Curiosity Shop"—Dickens.*

7. I am the true vine and my Father is the husbandman. Every branch in me that beareth not fruit He taketh away; and every branch that beareth fruit, He purgeth it, that it may bring forth more fruit.

Now ye are clean through the word which I have spoken unto you. Abide in me and I in you. As the branch cannot bear fruit of itself, except it abide in the vine; no more can ye, except ye abide in me.—*From the Bible.*

### The Orotund Voice

This is the language of all lofty or ennobling sentiment. The chest and head give forth their resonance. Prominence is also given to the vowels. This tone is the Normal enlarged and ennobled.

### Examples

1. Ye ice-falls! ye that from the mountain's brow  
 Adown enormous ravines slope amain—  
 Torrents, methinks, that heard a mighty voice,  
 And stopped at once amid their maddest plunge.  
 Motionless torrents! Silent cataracts!  
 Who made you glorious as the gates of heaven  
 Beneath the keen full moon? Who bade the sun  
 Clothe you with rainbows? Who with living flowers  
 Of loveliest blue, spread garlands at your feet?  
  
 "God!" Let the torrents, like a shout of nations,  
 Answer! and let the ice-plain echo, "God!"  
 "God!" sing ye meadow streams with gladsome voice!  
 Ye pine groves, with your soft and soul-like sounds!  
 And they, too, have a voice, yon piles of snow,  
 And in their perilous fall shall thunder, "God!"

Ye living flowers that skirt the eternal frost!  
 Ye wild goats sporting round the eagle's nest!  
 Ye eagles, playmates of the mountain storm!  
 Ye lightnings, the dread arrows of the clouds!  
 Ye signs and wonders of the elements!  
 Utter forth "God!" and fill the hills with praise!

*From "Mont Blanc Before Sunrise"—Coleridge.*

2. The notes of the deep-laboring organ burst upon the ear. How well do their volume accord with this mighty

building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal!

And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody. They soar aloft, and seem to play about these lofty vaults like the pure airs of heaven.

Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn, sweeping concords! It grows more and more dense and powerful—the ear is stunned—the senses are overwhelmed, and now it is winding up in full jubilee—it is rising from earth to heaven—the very soul seems rapt away and floated upwards on the swelling tide of harmony.—*From "Westminster Abbey"*—Washington Irving.

3. The nation rises up at every stage of his coming; cities and States are his pallbearers, and the cannon beats the hours in solemn progression; dead, dead, dead, he yet speaketh. Is Washington dead? Is Hampden dead? Is David dead? Is any man that was ever fit to live dead? Disenthralled from flesh, and risen in the unobstructed sphere where passion never comes, he begins his illimitable work. . . . .

Your sorrows, O people, are his peace; your bells and bands and muffled drums sound triumph in his ear—wail and weep here—pass on! Ye winds, that move over the mighty places of the West, chant his requiem! Ye people, behold a martyr, whose blood, as so many articulate words, pleads for fidelity, for law, for liberty.—*From "Funeral Oration on Abraham Lincoln"*—H. W. Beecher.

4. The soldiers stepped from the trenches into the furrows; horses that had charged Federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June. . . . . From the ashes left us in 1864 we have raised a brave and beautiful city; that somehow or other we have caught the sunshine in the bricks and mortar of

our homes, and have builded therein not one ignoble prejudice or memory. . . . .

As she stands upright, full-statured and equal among the people of the earth, breathing the keen air and looking out upon the expanded horizon, she understands that her emancipation came because through the inscrutable wisdom of God her honest purpose was crossed, and her brave armies were beaten. . . . .

In my native town of Athens is a monument that crowns its central hill—a plain, white shaft. Deep cut into its shining side is a name dear to me above the names of men, that of a brave and simple man who died in brave and simple faith. Not for all the glories of New England, from Plymouth Rock all the way, would I exchange the heritage he left me in his soldier's death. . . . .

But, sir, speaking from the shadow of that memory, which I honor as I do nothing else on earth, I say that the cause in which he suffered and for which he gave his life was adjudged by higher and fuller wisdom than his or mine, and I am glad that the omniscient God held the balance of battle in His Almighty hand, and that the American Union was saved from the wreck of war.

*From "The New South"—Henry W. Grady.*

. The heavens declare the glory of God ; and the firmament sheweth His handywork. Day unto day uttereth speech, and night unto night sheweth knowledge. There is no speech nor language, where their voice is not heard. Their line is gone out through all the earth, and their words to the end of the world. In them hath He set a tabernacle for the sun, which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.

His going forth is from the end of the heaven, and his circuit unto the ends of it : and there is nothing hid from the heat thereof. The law of the Lord is perfect, converting the soul : the testimony of the Lord is sure, making wise the simple. The statutes of the Lord are right, rejoicing the heart : the commandment of the Lord is pure, enlightening the eyes. The fear of the Lord is clean, enduring forever : the judgments of the Lord are true and righteous altogether.

More to be desired are they than gold, yea, than much fine gold : sweeter also than honey and the honeycomb.



Moreover by them is thy servant warned : and in keeping of them there is great reward. Who can understand his errors? Cleanse thou me from secret faults. Keep back thy servant also from presumptuous sins ; let them not have dominion over me : then shall I be upright, and I shall be innocent from the great transgression. Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength, and my redeemer.—*The "Nineteenth Psalm"—Bible.*

### The Pectoral Voice

It is doubtful whether a strictly scientific analysis would allow this form of voice as a distinct quality. It seems to be simply a very low voice, usually having greater time, with a tendency to run into minors.

It is used in very solemn, weird, awful, and supernatural passages. The larynx is dropped as much as possible, the glottis open, and the resonance is in the lower chest region. It should not be practiced to the exclusion of the more natural ranges, as it is less used than either the Normal or the Orotund.

### Examples

1. *Hamlet.* Angels and ministers of grace defend us !  
Be thou spirit of health or goblin damn'd.  
Bring with thee airs from heaven or blasts from hell,  
Be thy intents wicked or charitable,  
Thou comest in such a questionable shape  
That I will speak to thee : I'll call thee Hamlet,  
King, father ; royal Dane, O, answer me !  
*From "Hamlet"—Shakespeare.*

2. *Ghost.* I am thy father's spirit,  
Doomed for a certain term to walk the night,  
And for the day confined to fast in fires,  
Till the foul crimes done in my days of nature  
Are burned and purged away. But that I am forbid  
To tell the secrets of my prison house,  
I could a tale unfold whose lightest word  
Would harrow up thy soul.—*Ibid.*



3. *Lady Macbeth.* Yet here's a spot.

Out damnéd spot! Out, I say!

One, two; why, then 'tis time to do't.—Fie, my lord, fie; a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him? . . . What, will these hands ne'er be clean? No more o' that, my lord, no more o' that: you mar all with this starting. . . .

Here's the smell of blood still: all the perfumes of Arabia will not sweeten this little hand. Oh! oh! oh! . . . To bed, to bed; there's knocking at the gate: come, come, come, come, give me your hand; what's done, cannot be undone; to bed, to bed, to bed.—*From "Macbeth"—Shakespeare.*

4. O, I have pass'd a miserable night,  
So full of fearful dreams, of ugly sights,  
That, as I am a Christian faithful man,  
I would not spend another such a night,  
Though 'twere to buy a world of happy days;  
So full of dismal terror was the time!

Methought that I had broken from the tower,  
And was embark'd to cross to Burgundy;  
And, in my company, my brother Gloster,  
Who from my cabin tempted me to walk  
Upon the hatches; thence we look'd toward England  
And cited up a thousand heavy times,  
During the wars of York and Lancaster,  
That had befallen us. As we pac'd along  
Upon the giddy footing of the hatches,  
Methought Gloster stumbled; and in falling  
Struck me, that sought to stay him, overboard  
Into the tumbling billows of the main.

O, then methought what pain it was to drown!  
What dreadful noise of water in mine ears!  
What sights of ugly death within mine eyes!  
Methought I saw a thousand fearful wrecks;  
A thousand men that fishes gnaw'd upon;  
Wedges of gold, great anchors, heaps of pearl,

Inestimable stones, unvalu'd jewels,  
 All scatter'd in the bottom of the sea :  
 Some lay in dead men's skulls : and in those holes  
 Where eyes did once inhabit, there were crept  
 (As 'twere in scorn of eyes) reflecting gems,  
 That woo'd the slimy bottom of the deep,  
 And mock'd the dead bones that lay scattered by.

*From "Richard III"—Shakespeare.*

### The Tremolo Voice

This quality is the result of intermittent impulses. The flow of the voice is broken. The vowels, instead of being uttered smoothly, are made up of a succession of impulses. Any overpowering emotion results in tremor.

Great joy, sorrow, anger, and fear take the tremolo. In all intense emotions, even at times in argument, this quality is suggested.

In the exercises appended, not all the words should be strongly marked with tremolo. This is left to the discretion of the student or teacher.

1. O, father abbot,  
 An old man, broken with the storms of state,  
 Is come to lay his weary bones among ye:  
 Give him a little earth for charity!  
*From "Henry VIII"—Shakespeare.*

2. *Queen.* O Hamlet! speak no more,  
 Thou turn'st mine eyes into my very soul,  
 And there I see such black and grainèd spots  
 As will not leave their tinct. . . .

Oh! speak to me no more;  
 These words like daggers enter in mine ears;  
 No more, sweet Hamlet!

*Hamlet.* A murtherer and a villain;  
 A slave that is not twentieth part the tithe  
 Of your precedent lord; a Vice of kings;  
 A cutpurse of the empire and the rule,  
 That from the shelf the precious diadem stole  
 And put it in his pocket.

*Queen.* No more !  
*Hamlet.* A king of shreds and patches—

*Enter Ghost.*

Save me and hover o'er me with your wings,  
 You heavenly guards ! What would your gracious figure ?

*Queen.* Alas ! he's mad !

*Hamlet.* Do you not come your tardy son to chide  
 That, laps'd in time and passion, lets go by  
 The important acting of your dread command ?  
 Oh ! say !—*From "Hamlet"—Shakespeare.*

3. "Jove with us ! Jove with us !" yelled all the Roman  
 faction in a frenzy of delight—"Messala ! Messala ! Jove  
 with us !"—*From "Ben-Hur"—Lew Wallace.*

4. *Cassius.* O ye gods ! ye gods ! Must I endure all this ?  
*From "Julius Cæsar"—Shakespeare.*

### IMPURE VOICE

As already mentioned five types or qualities of voice  
 are classed as impure, viz.: Aspirate, Guttural, Nasal,  
 Falsetto, and Oral, descriptions of which follow :

#### The Aspirate Voice

This quality is produced by an admixture of breath  
 and vocalization. A greater quantity of breath is used  
 than is necessary to produce the tone required. It is part  
 whisper and part vocal sound. There may be all grades  
 between a whisper and vocalization.

It is used in secrecy and great awe, and is often used in  
 conjunction with the Pectoral.

#### Examples

1. *Lady Macbeth.* Alack, I am afraid they have awak'd,  
 And 'tis not done. The attempt and not the deed  
 Confounds us—Hark ! I laid their daggers ready ;  
 He could not miss them—Had he not resembled  
 My father as he slept, I had done't.  
*From "Macbeth"—Shakespeare.*

2. *Lady Macbeth.* I hear a knocking;  
Get on your night-gown, lest occasion call us,  
And show us to be watchers:—be not lost  
So poorly in your thoughts.—*Ibid.*
  
3. *Macbeth.* Avaunt! and quit my sight! Let the earth  
hide thee!  
Thy bones are marrowless, thy blood is cold!  
Thou hast no speculation in thine eyes  
Which thou dost glare with!—*Ibid.*
  
4. Steady, boys, steady!  
Keep your arms ready,  
God only knows whom we may meet here,  
Don't let me be taken—  
I'd rather awaken  
To-morrow in—no matter where,  
Than lie in that foul prison hole over there.  
*From "The Wounded Soldier"—Anon.*
  
5. "If we'd of gone three hundred yards further," he  
whispered, falling back and smiling broadly, "we'd a run  
into the pickets. I went nigh enough to see the videttes  
settin' on their hosses in the main road. This here ain't  
no road. I've got one of the men to show us the way."  
"Where is he?" whispered Mary.—*From "Dr. Sevier"—*  
*Geo. W. Cable.*

#### The Guttural Voice

This quality is the result of contraction of the muscles of the throat above the larynx. The passage is partly closed and the breath forced through it, making a rasping sound. It should be avoided except in impersonation. Speakers unconsciously using this quality often have throat trouble as a result. It is the language of harshness, hatred, and violence, and must injure the vocal organs if long indulged in. The muscles of the throat contract just as the muscles of the hand and body, and thus this voice is in keeping with the involuntary action of the body when the mind is filled with hatred or revenge.



*Examples*

1. *Gloster*. Stay you that bear the corse and set it down.

*Anne*. What black magician conjures up this fiend,  
To stop devoted charitable deeds?

*Gloster*. Villains, set down the corse; or by Saint Paul,  
I'll make a corse of him that disobeys!

*Gentleman*. My lord, stand back and let the coffin  
pass.

*Gloster*. Unmannered dog! stand thou when I com-  
mand:

Advance thy halberd higher than my breast,  
Or, by Saint Paul, I'll strike thee to my foot,  
And spurn thee beggar, for thy boldness.

*From "Richard III"—Shakespeare.*

2. *Shylock*. Signior Antonio, many a time and oft  
In the Rialto, you have rated me  
About my monies and my usances:  
Still have I borne it with a patient shrug;  
For suffrance is the badge of all our tribe.  
You call me "misbeliever," "cut-throat dog,"  
And spet on my Jewish gaberdine,  
And all for use of that which is mine own.  
Well, then, it now appears you need my help;  
Go to, then; you come to me and say,  
"Shylock, we would have monies:"—you say so;  
You, that did void your rheum on my beard  
And foot me, as you spurn a stranger cur  
Over your threshold: monies is your suit,  
What should I say to you? Should I not say,  
"Hath a dog money? Is it possible  
A cur can lend three thousand ducats?" Or  
Shall I bend low, and in a bondsman's key,  
With bated breath, and whispering humbleness,  
Say this,—“Fair sir, you spet on me on Wednesday last  
You spurned me such a day; another time  
You call'd me dog; and for these courtesies  
I'll lend you thus much monies.”

*From "Merchant of Venice"—Shakespeare.*



3. *Lear*. Blow, winds, and crack your cheeks! rage!  
blow!

You cataracts and hurricanes spout  
Till you have drench'd our steeples, drown'd the cocks!  
You sulphurous and thought-executing fires,  
Vaunt couriers of oak-cleaving thunderbolts,  
Singe my white head! and thou, all-shaking thunder,  
Strike flat the thick rotundity o' the world;  
Crack nature's molds, all germins spill at once,  
That make ingrateful man.

*From "King Lear"—Shakespeare.*

4. May you wander as I wander, suffer shame as I now  
suffer it! Cursed be the land you till; may it keep faith  
with you, as you have kept faith with me! Cursed be  
thy children! May they wither as my young heart has  
withered! Cursed, thrice cursed may you be evermore!  
And as my people on Mount Ebal spoke, so speak I thrice,  
Amen! Amen! Amen!—*From "Leah the Forsaken"—Daly.*

### The Nasal Voice

In every well-regulated voice the sound waves escape from both the mouth and nose, and their union forms what we term voice. Dr. Makenzie says that every well-regulated voice is in reality a whole choir of sounds. The initial sound is produced by the vibration of the vocal chords, the chest takes this up and returns it; the cavities of the mouth, head, and nose send forth their resonance, and these harmoniously joined make the agreeable voice.

Often the sound is projected almost entirely through the nasal passages. On the other hand, many, because the head cavities are stopped by cold, or because of permanent disuse, speak entirely through the mouth, excluding the head and nasal resonance. This, also, results in what is usually termed nasality.

A *Nasal* tone is one, then, where the head and nasal passages are used, either too much or too little.

This tone should be practiced little and only to acquire proper balance between the head and chest resonance. It should be used only in impersonation.

### Examples

1. "The birds can fly, an' why can't I?  
Must we give in," says he, with a grin,  
"That the bluebird an' phoebe are smarter'n we oe?  
Jest fold our hands, an' see the swaller,  
An' blackbird an' catbird beat us holler?"

From "*Darius Green and His Flying Machine*"—Trowbridge.

2. *Dogberry*. Come hither, neighbor Seacoal.

God hath blessed you with a good name; to be a well-favored man is the gift of fortune; but to write and read comes by nature. . . .

You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern, you are to bid any man stand, in the prince's name.

*Seacoal*. How if he will not stand?

*Dogberry*. Why, then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.

From "*Much Ado About Nothing*"—Shakespeare.

3. Old man never had much to say—'ceptin' to Jim—  
And Jim was the wildest boy he had—  
And the old man jes' wrapped up in him!  
Never heerd him speak but once  
Er twice in my life—and the first time was  
When the army broke out, and Jim he went,  
The old man backin' him fer three months.  
And all 'at I heerd the old man say  
Was, jes' as we turned to start away—

Well; good-bye, Jim;

Take keer of yourse'f.

From "*The Old Man and Jim*"—James Whitcomb Riley.

### The Falsetto Voice

This quality is mentioned chiefly that it may be avoided. It may be produced by man imitating the voice of woman. It is the product of the head register. Usually the vocal bands vibrate their entire length, but in ascending the vocal scale a point is reached where the vocal mechanism changes; above this is the *Falsetto Voice*. The vocal bands are drawn so closely together that at the ends they overlap and thus the length of vibrating element is shorter, hence a higher note.

This may be used by men imitating the voices of women and children. (But taste usually requires that these should be merely suggested, without the use of the falsetto.) It is frequently heard in a scream, loud cries, and calling; also at times in representing animal cries.

It is frequently heard in street cries, as :

	<i>feesh !</i>		<i>ries !</i>	
Cat-		Straw-	ber-	Ice-cream !

Also in calling, as :

	<i>lie !</i>	<i>Oh ! Char-</i>	
Char-			<i>lie !</i>
	<i>over !</i>		<i>ferry !</i>
<i>Hie</i>		<i>you man of the</i>	

In imitating the moaning of the wind the voice runs from chest tones to falsetto and back again.

### The Oral Voice

This is produced by weakness or senility. It is a thin, weak voice, resembling the sound of a whistle when there is not a sufficient volume of steam. Mental or physical suffering, insanity, and complaining are often expressed in this quality.

*Examples*

1. *Hamlet.* O, I die, Horatio !  
 The potent poison quite o'er-crows my spirit ;  
 I cannot live to hear the news from England ;  
 But I do prophesy the election lights  
 On Fortinbras ; he has my dying voice ;  
 So tell him, with the occurrents, more and less,  
 Which have solicited—The rest is silence.—  
*From "Hamlet"—Shakespeare.*

2. *Jo.* It's turned verry dark, sir. Is there any light a comin' ?

*Mr. Woodcourt.* It is coming fast, Jo.

*Jo.* I hear you, sir, in the dark, but I'm a gropin'—a gropin'—let me catch hold of your hand.—*From "Death of Little Jo"—Dickens.*

3. *Adam.* Dear Master, I can go no further ! O I die for food ! Here lie I down, and measure out my grave. Farewell, kind master.—*From "As You Like It"—Shakespeare.*

4. "Look !" she said, "I see my father  
 Standing lonely at his doorway,  
 Beckoning to me from his wigwam  
 In the land of the Dacotahs."  
*From "Hiawatha"—Longfellow.*

## TIME

"Now fast, now slow,  
 The south winds blow."—ELLSWORTH.

He who masters all the other principles of expression, but neglects this, will be monotonous and dull in his delivery.

Intelligent variety is the soul of expression, and much of the monotony of speech is broken up by proper varia-



tions of time. In conversation we speak, now rapidly and now with more deliberation. One sentence comes to the mind in a flash, and is given to the hearer in its molten state; another must be wrought out before or during delivery.

In excitement the voice is not only higher in pitch, but usually more rapid in movement also, while in grave and speculative passages the voice drops, and more time is given to the utterance.

There is a close relation between Time and Pitch. When the mind is accelerated the ideas form more rapidly, and hence the words which express them follow each other at shorter intervals. But this tense mental condition acts upon the vocal organs in another way; it tensions all the muscles which control voice, and hence a higher pitch is produced.

Life and vitality mean increased muscular action, which results in rapid utterance and higher pitch.

At times, however, when excited, the voice may be low and the time slow. This happens when the natural expression is controlled, which control, as already explained, is, on certain occasions, very effective.

In some selections the utterance should be rapid throughout, while in others it should vary in time from sentence to sentence or from clause to clause. This principle should be observed in the following extracts:

### *Examples*

1. On Monday, the 14th of October, 1793, a cause was pending in the Hall of Justice in the new Revolutionary Court, such as those old stone walls never before witnessed—the trial of Marie Antoinette. The once brightest of queens, now tarnished, defaced, forsaken, stands here at the judgment bar, answering for her life. The indictment was delivered her last night. To such changes of human fortune, what words are adequate?—*From "Execution of Marie Antoinette"—Thomas Carlyle.*



2. To them his heart, his love, his griefs were given,  
But all his serious thoughts had rest in heaven.  
As some tall cliff that lifts its awful form,  
Swells from the vale, and midway leaves the storm;  
Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head.

*From "The Deserted Village"—Goldsmith.*

3. Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change for anything he chose to put his hand to. Old Marley was as dead as a door-nail.

*—From "The Christmas Carol"—Dickens.*

4. There's a dance of leaves in the aspen bower,  
There's a twitter of winds in the beechen tree,  
There's a smile on the fruit and a smile on the flower;  
And a laugh from the brook that runs to the sea!

*Bryant.*

5. *Citizens.* Come, away, away!  
We'll burn his body in the holy place,  
And with the brands fire the traitors' houses.  
Take up the body. Go fetch fire.  
Pluck down benches. Pluck down forms,  
Windows, anything.

*From "Julius Cæsar"—Shakespeare.*

6. *Pindarus.* Fly further off, my lord, fly further off!  
Mark Antony is in your tents, my lord!  
Fly, therefore, noble Cassius, fly far off!

*Cassius.* Titinius, if thou lovs't me,  
Mount thou my horse and hide thy spurs in him,  
Till he have brought thee up to yonder troops  
And here again, that I may rest assur'd  
Whether yon troops are friend or enemy.—*Ibid.*

7. Desaix fell at the first volley, but the line never faltered, and as the smoke cleared away the gamin was seen in front of his line marching right on, and still beat-

ing the furious charge, over the dead and wounded, over breastworks and fallen foe, over cannon belching forth their fire of death, he led the way to the victory.—*From "The Victor of Marengo"—Anon.*

8. On deck beneath the awning, I dozing lay and yawning ;  
It was the gray of dawning, ere yet the sun arose ;  
And above the funnel's roaring, and the fitful winds de-  
ploring,

I heard the cabin snoring with universal nose.  
I could hear the passengers snorting—I envied their dis-  
porting,

Vainly I was courting the pleasures of a doze !  
So I lay and wondered why light came not, and  
watched the twilight,  
And the glimmer of the skylight, that shot across the deck ;  
And the binnacle, pale and steady, and the dull glimpse of  
the dead-eye,  
And the sparks in fiery eddy that whirled from the  
chimney-neck.

In our jovial floating prison there was sleep from fore  
to mizzen,  
And never a star had risen the hazy sky to speck.

\*       \*       \*       \*       \*       \*

And so the hours kept tolling, and through the ocean  
rolling

Went brave *Iberia* bowling before the break of day—

When a squall upon a sudden, came o'er the waters scud-  
ding ;

And the clouds began to gather, and the sea was lashed to  
lather,

And the lowering thunder grumbled, and the lightning  
jumped and tumbled,

And the ship and all the ocean woke up in wild com-  
motion.

Then the wind set up a howling, and the poodle-dog a  
yowling,

And the cocks began a crowing, and the old cow raised a  
lowing,

As she heard the tempest blowing ; and the fowls and  
geese did cackle,

And the cordage and the tackle began to shriek and crackle ;

\* \* \* \* \*

And the captain he was bawling, and the sailors pulling,  
hauling, [squalling,

And the quarter-deck tarpauling was shivered in the  
And the passengers awoken, most pitifully shaken.

*From "The White Squall"—Thackeray.*

9. Not a drum was heard—not a funeral note.

As his corse to the rampart we hurried ;

Not a soldier discharged his farewell shot,

O'er the grave where our hero we buried.

\* \* \* \* \*

Slowly and sadly we laid him down,

From the field of his fame fresh and gory ;

We carved not a line, and we raised not a stone

But left him alone with his glory.

*From "Burial of Sir John Moore"—Wolfe.*

10. The pall was settled. He who slept beneath

Was straightened for the grave ; and as the folds

Sank to the still proportions, they betrayed

The matchless symmetry of Absalom.

His helm was at his feet ; his banner, soiled

With trailing through Jerusalem, was laid

Reversed beside him.

The soldiers of the king trod to and fro,

Clad in the garb of battle ; and their chief,

The mighty Joab, stood beside the bier,

And gazed upon the dark pall steadfastly,

As if he feared the slumberer might stir.

—A slow step startled him ! He grasped his blade

As if a trumpet rang ; but the bent form

Of David entered—and he gave command,

In a low tone, to his few followers,

Who left him with his dead.

The king stood still

Till the last echo died : then, throwing off

The sackcloth from his brow, and laying back

The pall from the still features of his child,

He bowed his head upon him, and broke forth

In the resistless eloquence of woe.

*From "David's Lament for Absalom"—N. P. Willis.*

## PITCH

And still with a voice of dolorous pitch,  
Would that its tone could reach the rich,  
She sang this "Song of the Shirt."—HOOD.

*Pitch* is an exceedingly important factor in expression. While it is not marked in accordance with the scale, as in music, yet its use is governed by the same general laws.

High notes and rapidity of utterance are the language of action and acceleration of movement. Increased activity produces a greater number of vibrations, resulting in a higher pitch. When the mind is active or excited, the nerves strung and the muscles tensioned, the organs which produce voice are in sympathy with the mental and physical state, and the result is higher pitch.

A low pitch is the result of mental or physical depression. Despondency, awe, and reverence affect men from the mental nature down through the outward manifestations in voice and action.

Pitch, from the speaker's standpoint, is both absolute and relative. Certain characters, in impersonation, can only be represented by peculiar vocal qualities, and one of these factors is proper pitch of the voice. A low voice represents a sombre character, while a higher range suggests a lighter or more excitable nature.

But relatively also pitch is important, and has reference to the changes from the medium key used by the speaker. One may speak upon a high key, but by dropping a note or two the voice will seem quite low by contrast, and this may be effective when the extreme sentiment is not long sustained. But when the character is assumed throughout, the accompanying quality of voice, including pitch, becomes absolute.



The changes of pitch by means of the slide have already been considered under Inflection.

The following examples will afford the student practice in the application of the laws governing Pitch.

*Examples*

1. Show me the man you honor; I know by that symptom, better than by any other, what kind of a man you yourself are. For you show me then what your ideal of manhood is; what kind of a man you long inexpressibly to be.—*Thomas Carlyle.*

2. Not in vain the distance beacons. Forward, forward  
let us range,  
Let the great world spin forever down the ringing grooves  
of change,  
Thro' the shadows of the globe we sweep into the younger  
day;  
Better fifty years of Europe than a cycle of Cathay.  
Mother-age (for mine I knew not) help me as when life  
began:  
Rift the hills, and roll the waters, flash the lightnings,  
weigh the Sun—  
Oh! I see the crescent promise of my spirit hath not set.  
Ancient founts of inspiration well thro' all my fancy yet.  
*From "Locksley Hall"—Tennyson.*

3. We live in deeds, not years; in thoughts, not breaths;  
In feelings, not in figures on a dial.  
We should count time by heart-throbs. He most lives  
Who thinks most—feels the noblest—acts the best.—*Bailey.*

4. The man who hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treason, stratagems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus;  
Let no such man be trusted.

*From "Merchant of Venice"—Shakespeare.*



5. I come! I come! ye have called me long,  
 I come o'er the mountains with light and song!  
 Ye may trace my step o'er the wakening earth,  
 By the winds which tell of the violet's birth,  
 By the primrose stars in the shadowy grass,  
 By the green leaves opening as I pass.

From the streams and founts I have loosed the chain,  
 They are sweeping on to the silvery main,  
 They are flashing down from the mountain brows,  
 They are flinging spray from the forest boughs,  
 They are bursting fresh from their sparry caves,  
 And the earth resounds with the joy of waves.

*From "The Voice of Spring"—Mrs. Hemans.*

6. My native country, thee—  
 Land of the noble, free—  
     Thy name I love;  
 I love thy rocks and rills,  
 Thy woods and templed hills;  
 My heart with rapture thrills  
     Like that above.

Let music swell the breeze,  
 And ring from all the trees  
     Sweet freedom's song;  
 Let mortal tongues awake;  
 Let all that breathe partake;  
 Let rocks their silence break,—  
     The sound prolong.

*From "My Country! 'Tis of Thee"—S. F. Smith.*

7. *Casca.* Liberty! Freedom! Tyranny is dead!—  
 Run hence, proclaim, cry it about the streets.

*Cassius.* Some to the common pulpits, and cry out,  
 "Liberty, freedom, and enfranchisement!"

*Brutus.* People and senators! be not affrighted;  
 Fly not; stand still:—ambition's debt is paid.

*Casca.* Go to the pulpit, Brutus.

*Decius.* And Cassius, too.

*Brutus.* Where's Publius?

*Cinna.* Here, quite confounded with this mutiny.

*Metellus.* Stand fast together.

*From "Julius Cæsar"—Shakespeare.*

8. *Bernardo.* Who's there?

*Francisco.* Nay, answer me; stand and unfold yourself.

*Ber.* Long live the king!

*Fran.* Bernardo?

*Ber.* He.

*Fran.* You come most carefully upon your hour.

*Ber.* 'Tis now struck twelve; get thee to bed, Francisco.

*Fran.* For this relief much thanks; 'tis bitter cold and I am sick at heart.—*From "Hamlet"—Shakespeare.*

9. Over the river they beckon to me,

Loved ones who crossed to the other side;

The gleam of their snowy robes I see,

But their voices are drowned by the rushing tide.

There's one with ringlets of sunny gold,

And eyes the reflection of heaven's own blue;

He crossed in the twilight gray and cold,

And the pale mist hid him from mortal view,

We saw not the angels that met him there—

The gate of the city we could not see;

Over the river, over the river,

My brother stands waiting to welcome me.

*From "Over the River"—Nancy A. W. Priest.*

10. It must be so—Plato, thou reasonest well!

Else whence this pleasing hope, this fond desire,

This longing after immortality?

Or whence this secret dread, and inward horror,

Of falling into naught? Why shrinks the soul

Back on herself, and startles at destruction?

'Tis the divinity that stirs within us;

'Tis heaven itself, that points out an hereafter

And intimates eternity to man.

*From "Cato's Soliloquy"—Addison.*

11. Alas, poor Yorrick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy; he hath

borne me on his back a thousand times ; and now, how abhorred in my imagination it is.—*From “Hamlet” — Shakespeare.*

12. *Brutus.* It must be by his death ; and for my part, I know no personal cause to spurn at him. But for the general. He would be crown'd : How that might change his nature, there's the question. It is the bright day that brings forth the adder, And that craves wary walking. Crown him ?—that ;— And then, I grant, we put a sting in him, That at his will he may do danger with. The abuse of greatness is, when it disjoins Remorse from power ; and to speak truth of Cæsar, I have not known when his affections sway'd More than his reason. But 'tis a common proof That lowliness is young ambition's ladder, Whereto the climber-upward turns his face ; But when he once attains the upmost round, He then unto the ladder turns his back, Looks in the clouds, scorning the base degrees By which he did ascend. So Cæsar may.

*From “Julius Cæsar” — Shakespeare.*

## FORCE, VOLUME, INTENSITY

Pour the full tide of eloquence along,  
Serenely pure, and yet divinely strong.—POPE.

The amount of voice and its *Intensity* are determined by the nature of the sentiment and the size of the audience.

*Volume* depends upon the amplitude of the sound waves.

*Force* has reference to the height of these impulses.

In comparing waves of sound with waves of water, we notice in the latter that at times they are long distances apart, and then again rise higher and are closer together.

The air may be expelled from the lungs in small quantities, but when the impulse is firm and the throat open, the small sound resulting is projected to a great distance. Conversely, a large amount of air may be expelled, and the mouth and throat partly closed and the muscular action not vigorous; this results in a large volume of sound without carrying power.

A distant peal of thunder may be louder than the shriek of a whistle, but the latter might be more irritating because it would be more intense. Intense sounds need not be loud, and yet they may strike the ear very much as a flash of lightning affects the eye.

Intensity of feeling calls for its corresponding quality of voice. The tendency with many speakers is to bawl when wrought up in delivery; the voice rises to an abnormally high pitch, often ending in a shriek. This is the language of nothing but excitement. In strong sentiment and passages of much feeling the vowel is struck firmly, but not loudly.

When a speaker is moved the vocal organs are excited; if there is no restraint the voice becomes rapid and clamorous, and the speaker seems to be tossed in a tempest.

But when, under these circumstances, the voice is controlled, a new element of strength is added, and the result is a peculiar quality, impossible to describe, but which may be called intensity. A speaker must have the mastery of all his powers, and as voice is the great expressive agent, it follows that its control is imperative. One is not much affected at seeing a hysterical person weep, but the sobs of a strong man who is endeavoring to control his emotion is affecting in the extreme.

Varieties of force may be represented by the following extracts. The student should remember that the amount of voice is governed by the intensity of the sentiment and the number of persons addressed.



The extracts in the various preceding chapters may also be used to represent varieties of force.

*Examples*

1. The snow had begun in the gloaming,  
And busily all the night  
Had been heaping hedge and highway  
With a silence deep and white.  
Every pine and fir and hemlock,  
Bore ermine too dear for an earl,  
And the poorest twig on the elm tree  
Was ridged inch-deep with pearl.

I stood and watched by the window  
The noiseless work of the sky,  
And the sudden flurries of snow-birds,  
Like brown leaves whirling by.  
I thought of a mound in sweet Auburn,  
Where a little headstone stood ;  
How the flakes were folding it gently,  
As did robins the babes in the wood.

*From " The First Snow-Fall "—Lowell.*

2. I once had a little brother  
With eyes that were dark and deep ;  
In the lap of that dim old forest,  
He lieth in peace asleep ;  
Light as the down of the thistle,  
Free as the winds that blow,  
We roved there the beautiful summers,  
The summers of long ago.

*From " Pictures of Memory "—Alice Cary.*

3. They drew him to my very feet, insensible, dead.  
He was carried to the nearest house, and every means of  
restoration was tried ; but he had been beaten to death by  
the great wave, and his generous heart was stilled forever.

As I sat beside the bed when hope was abandoned, and  
all was done, a fisherman who had known me when  
Emily and I were children, and ever since, whispered my  
name at the door. " Sir, will you come over yonder ? "



The old remembrance that had been recalled to me was in his look, and I asked him: "Has a body come ashore?" "Yes." "Do I know it?"

He answered nothing, but he led me to the shore, and on that part of it where she and I had looked for shells, two children—on that part of it where some lighter fragments of the old boat blown down last night had been scattered by the winds—among the ruins of the home he had wronged—I saw him lying with his head upon his arm as I had often seen him lie at school.—*From "David Copperfield"*—*Charles Dickens.*

4. Till the cricket came, nature had remained voiceless; it is, with the cicada, the patriarch of song.

It has successively witnessed all the epochs of the world's progressive evolution; it has seen the formation of continents; its note is like the echo of vanished ages, a faint reminiscence of the past. I seemed, therefore, in that evening concert to be carried back to a period preceding by millions of years the creation of man. I listened to the cricket and understood it. It said: "Be not ungrateful; do not forget your best friend, nature, that mother ever young and ever charming; do not spend your life within stone walls; do not breathe incessantly the dust of your factories; do not waste away in the stupid noises of your cities; come back to us sometimes and drink in the atmosphere of fields and woods. All the voices of nature invite you to admire the beauty of the universe about you; its history is full of interest; understand it, and live somewhat like us in the calmness and happiness of simplicity."—*From "Nature"*—*Camille Flammarion.*

5. Ye crags and peaks, I'm with you once again!  
I hold to you the hands you first beheld,  
To show they are still free. Methinks I hear  
A spirit in your echoes answer me,  
And bid your tenant welcome to his home  
Again! O sacred forms, how proud you look!  
How high you lift your heads into the sky!  
How huge you are! how mighty and how free!

Ye are the things that tower, that shine,—whose smile  
 Makes glad, whose frown is terrible, whose forms,  
 Robed or unrobed, do all the impress wear  
 Of awe divine. Ye guards of liberty,  
 I'm with you once again! I call to you  
 With all my voice! I hold my hands to you,  
 To show they still are free. I rush to you,  
 As though I could embrace you.

*From "Tell on his Native Hills"—J. S. Knowles.*

6. *King Henry.* Once more unto the breach, dear  
 friends, once more ;  
 Or close up the wall with our English dead !  
 In peace there's nothing so becomes a man  
 As modest stillness and humility ;  
 But when the blast of war blows in our ears,  
 Then imitate the action of the tiger ;  
 Stiffen the sinews, summon up the blood,  
 Disguise fair nature with hard-favor'd rage ;  
 Then lend the eye a terrible aspect ;  
 Let it pry through the portage of the head,  
 Like the brass cannon.

Now set the teeth, and stretch the nostrils wide ;  
 Hold hard the breath, and bend up every spirit  
 To its full height ! On, on, you noble English !  
 I see you stand like greyhounds in the slips,  
 Straining upon the start. The game's afoot ;  
 Follow your spirit ; and, upon this charge,  
 Cry—God for Harry ! England ! and Saint George !

*From "Henry V"—Shakespeare.*

## RHYTHM

"I pray you, mar no more of my verses by reading them ill-favoredly."—  
 SHAKESPEARE.

*Rhythm* is the regular and harmonious recurrence of pleasant sounds. Civilization itself means system and proportion. Science is beautiful in spirit, for it seeks after

plan and purpose, and how beautiful is that knowledge which endeavors to reconcile every fact and phenomenon with every other, however diverse they may appear to be. Beauty is harmony and purpose, and it is difficult to separate the æsthetic from the utilitarian. The artist represents rhythm in outline and in light and shade; the sculptor embodies it in symmetry and proportion; the writer in beautiful thoughts and graceful sentences; the musician in pleasing combinations of melody, and the speaker comes in close communion with all these when by voice and manner, he throws over the rugged forms of speech, the mantle of flowing harmony.

The sense of beauty and adornment exists to a degree in every human being. How essential and powerful, then, it may become in spoken language.

There is no conflict between rhythm and sense. Sing-song is not rhythm, nor is harsh and broken discourse the sign of intellectuality. The highest form of beauty is not incompatible with the best sense.

Rhythm is not entirely mechanical. It must first exist in the person's nature; the ear must be able to detect and appreciate it, before it can be produced. It may be cultivated, but will never reach its perfection till it rises far beyond mere mechanism. It is the result of taste as delicate as that of an artist.

The province of the rhetorician will not be encroached upon by giving here examples with which text-books abound. His work will be supplemented rather by emphasizing a few principles of this subject peculiarly within the domain of the reader or speaker.

This subject may be considered under four heads: TIME, ACCENT, MOVEMENT, and TONE-COLOR.

## TIME

*Time* is a factor in Rhythm observed by the best writers in their arrangement of the measure, and it should be as carefully regarded by the reader.

In all well-written compositions the poet has suggested the movement by the metre, but when, from the nature of the poem, the spirit of the sentiment varies, the interpreter must not allow himself to be hampered by the mechanism. What the poet has done is not meant to hinder but to help the speaker.

Observe how the different measures in the following selections harmonize with the varying nature of the sentiment :

*Examples*

1. The Assyrian came down like a wolf on the fold,  
And his cohorts were gleaming with purple and gold;  
And the sheen of their spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.

*From "The Destruction of Sennacherib"—Byron.*

2. One touch to her hand, and one word in her ear,  
When they reached the hall door, where the charger stood  
near ;

So light to the croup the fair lady he swung,

So light to the saddle before her he sprung ;

"She is won ! We are gone, over bank, bush, and scaur ;  
They'll have fleet steeds that follow !" quoth young Loch-  
invar.

*From "Lochinvar"—Scott.*

3. I sprang to the stirrup, and Joris, and he ;

I galloped, Dirck galloped, we galloped all three ;

"Good speed !" cried the watch, as the gate-bolts un-  
drew ;

"Speed !" echoed the wall to us galloping through ;

Behind shut the postern, the lights sank to rest,

And into the midnight we galloped abreast.

*From "How they Brought the Good News"—Robert Browning.*



4. The splendor falls on castle-walls  
 And snowy summits old in story ;  
 The long light shakes across the lakes  
 And the wild cataract leaps in glory.  
 Blow, bugle, blow, set the wild echoes flying ;  
 Blow, bugle, blow ; answer, echoes, dying, dying, dying.  
*From " The Princess "—Tennyson.*

5. Singing through the forests,  
 Rattling over ridges,  
 Shooting under arches,  
 Rumbling over bridges,  
 Whizzing through the mountains,  
 Buzzing o'er the vale,  
 Bless me ! this is pleasant,  
 Riding on a rail.  
*From " Rhyme of the Rail "—John G. Saxe.*

6. Did you hear of the Widow Malone,  
 Ohone !  
 Who lived in the town of Athlone,  
 Alone !  
 Oh, she melted the hearts  
 Of the swains in them parts  
 So lovely the Widow Malone,  
 Ohone !  
 So lovely the Widow Malone.  
*From " Widow Malone "—Charles Lever.*

7. How beautiful this night ! the balmiest sigh,  
 Which vernal zephyrs breathe in evening's ear,  
 Were discord to the speaking quietude  
 That wraps this moveless scene.—*Shelley.*

8. Once upon a midnight dreary, while I pondered weak  
 and weary [lore,  
 Over many a quaint and curious volume of forgotten  
 While I nodded, nearly napping, suddenly there came a  
 tapping,  
 As of some one gently rapping, rapping at my chamber  
 door.—*From " The Raven "—Edgar A. Poe.*



9. 'Tis midnight's holy hour, and silence now  
Is brooding like a gentle spirit o'er  
The still and pulseless world. Hark! on the winds  
The bell's deep tones are swelling; 'tis the knell  
Of the departed year.

*From "The Closing Year"—George D. Prentice.*

### ACCENT

*Accent* is so well understood that its study for prose reading is unnecessary. We learn accent in the same way we learn words; it is a part of their pronunciation. Every one appreciates the value of rhythmical movement. It is pleasant to listen to the regular splash of the waves on the shore, the cry of the katydid, the steady patter of rain, or the horse's hoof-beats on the frozen earth.

*Accent* is stress given to a sound; it is pulsation and consequent recession. By proper accent one syllable stands out prominently while the others are comparatively obscure. In poetry these pulsations are regular, while in prose they are not governed by any rule. In compositions, however, where the emotions are aroused and the imagination is given play, there is a tendency toward beautiful forms of expression, and a great many prose passages of the best writers are very rhythmical. The rhythm in the italicized parts of the following is perfect:

She was dead. *No sleep, so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God.*—Charles Dickens.

*Again the pealing organ heaved thrilling thunders.*—Irving.

As all modern English poetry is marked by regularly recurring accent, examples may be found anywhere.

The reader should observe its principles, exercising care not to render it too prominent on the one hand, nor entirely to obscure it on the other. If it is made too promi-

ment it has the effect of scanning, and this is not pleasing. When it is entirely obscured, the poetry will be destroyed, and will have no more effect than prose.

### MOVEMENT

Beauty is represented by harmony. Waves and curves are used to express it. In poetry the ragged edges of mere intellectuality are smoothed down, and the thought is presented in a more pleasing form.

In much of prose reading, the voice moves in straight lines and angles, but in poetry, which is usually the exponent of the emotions, and which appeals so largely to the imagination, the voice becomes not only rhythmical, but it moves also in graceful waves. Perhaps there are as many inflections in poetry as in prose, for these serve to bring out the sense (and there should be intelligence of the highest order underlying every poem), but the inflections are of a different kind. Often the downward slide curves upward at its close, to meet the next sound, and to render the break in the flow of voice less abrupt; and the rising inflection bends downward for the same reason. In beautiful sentiment, there are many waves, but no angular circumflexes. The greater the beauty and the more imaginative, grave, or reverent, the greater should be the time upon the vowels.

### TONE COLOR

Tone color is a feature of all oral expression, but it is especially prominent in poetry. Tones are peculiarly the language of the emotions, and beautiful passages can be uttered effectively only by an understanding of their values. True poetry takes this into consideration, and is written with a knowledge of the proper sounds with which the words should be uttered.

Many words of our language owe their origin to their sound which suggests a particular idea or action, so that even a stranger to the language would guess their meaning. These are tone words. Almost all other words acquire a special value when uttered with proper intonation and shading. A correct use of tones is necessary to the delicate sentiments of poetry.

The mere sound conveys almost the entire meaning of the following words:

Roar, thud, roll, peal, gurgle, swash, splash, tug, glide, murmuring, thunder, rasp, grate, howl, wriggle, boom.

Note the tone-coloring of the following:

1. I heard the trailing garments of the Night  
Sweep through her marble halls;  
I saw her sable skirts all fringed with light  
From the celestial walls.

*From "Hymn to the Night"—Longfellow.*

2. The moan of doves in immemorial elms,  
And murmuring of innumerable bees.—*Tennyson.*

3. "The Bells," by Poe, is masterly in its suggestiveness of the powers of spoken words.

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## ENUNCIATION

"Speak the speech I pray you . . . trippingly on the tongue."—HAMLET.

*Enunciation* has reference to the reaching power of the voice. It means the power of projection. It does not necessarily contemplate loudness.

It may be divided into two branches: distinct articulation and tone projection. Each sound we hear is the result of certain sound waves. Unless the impulses producing each sound have clear spacing and stand alone, the

ear will fail to separate the successive impulses. Throw a few pebbles into the water, and from each will radiate a series of waves. The ability of the eye to distinguish between these impulses depends upon their separation. If there is not definite spacing between them they will appear to the eye as a hopeless jumble, and confusion will result. What these waves are to the eye sound waves are to the ear.

Each sound is the result of an impression made upon the ear; it is a photograph of vibrations; our mental nature perceives differences in these physical pictures, and hence our knowledge of tones. These vibrations may be vivid and distinct, and there may be no difficulty in perceiving them and in noting their differences. But when one begins before the other ends, and the impressions are indistinct, there will be an effort to classify them, and hence inability to hear and understand.

Oftentimes a speaker is heard with effort, the audience unconsciously piecing out and filling in the discourse. Frequently the listener decides what a word is by the context, and often waits through sentences, before he can supply the missing link.

In public delivery, all powers of speech are magnified; the articulation becomes more distinct, the tones thrown well forward, the words struck firmly, and the utterance more deliberate.

It may be set down as a rule that *the voice follows the eye—it follows, when the eye looks with intelligence and purpose.*

There are speakers who look at the ceiling and the voice follows, others direct the eye to a few immediately in front of them, and probably but few others hear. Some look over the multitudes and speak to those farthest away, and many look at an audience and see without seeing, their eye has a dreamy, far-away look that shuts out the audience from close sympathy and helpfulness.



Now, if when the eye reaches with an intelligent look, the voice follows, how necessary it becomes to look the whole audience in the face, and to direct the discourse to every one present. Apart from tone projection, this is one of the most effective things a speaker can do. It should be remembered that an audience is a congregation of *individuals*.

The voice is thrown as a ball is thrown; the distance is measured instantly, and the impulse is spontaneous and more or less accurate. In speaking to an individual, the voice is adapted to that person; when talking to ten persons, the voice is unconsciously enlarged; it is still further broadened in addressing a hundred, and then the speaker has emerged from conversation to public address. What is true of numbers is true of distance. We address persons within a few feet of us, at another time, we reach them hundreds of yards distant, and are not conscious of any mental calculation as to volume or quality of voice.

Students may practice by uttering the vowels firmly with both musical and inflected tones (see charts) rapidly, then slowly, separating the sounds absolutely, and with a moderate degree of force. Practice in a large hall or room, using a comparatively small voice, and project the voice till it fills every part, spacing the words properly and bringing out clearly every syllable.

Out-door exercise, where convenient, is excellent. The student may select an object at any distance and focus the voice at that point. When practicing in a small room, the voice may be projected as though it were to be thrown a long distance, as across the street, or to the next house.

An assistant may be of advantage in these exercises. Let him insist on hearing easily every syllable. Avoid shouting and keep the delivery natural, not overstrained or stilted.



The endeavor to focus the voice in various parts of the mouth is of questionable value. The natural point is towards some object, as in the use of the voice in everyday experience.

All the graces of recitation and oratory fail if the speaker is not understood.

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## IMPERSONATION

I'll play the orator,  
As if the golden fee, for which I plead,  
Were for myself.—SHAKESPEARE.

Expression is largely the result of the innate nature of the sentiment, but not solely so. All expression is tinged by the character uttering it. One person bids us "good morning" in a very different manner from another, and in many plays the fool often utters wise words, and yet, through it all, presents the character of the fool.

It is true that the nature of a person usually determines the kind of sentiment he will utter, but not always. For great men are not great at all times, nor are fools always fools. Even conventional and commonplace expressions bespeak one's personality.

There are certain well-established and conventional forms of voice for particular kinds of characters. Naturally, we cannot know what many voices historically and actually were, but, understanding the character we are to interpret, a definite voice is assumed.

We are constantly impersonating, and we are compelled to do so as long as men will receive impressions, not only by what we say, but by the way we say it. In reading aloud the words of Christ, if they are spoken with gentleness and power, their effect will be more marked. This is because the hearer is unconsciously impressed that He spoke them in that way. If, on the other hand,

the voice is harsh and cold, an audience cannot receive the full import of the words, because they will unfailingly connect the manner of the interpreter with the author.

FIRMNESS and DIGNITY are usually represented in a pitch slightly below the medium; the inflections tend in straight lines, inclining to the downward. The words are touched firmly and confidently.

### *Examples*

1. We hold these truths to be self-evident: that all men are created equal.—*From the Declaration of Independence.*

2. *Brutus*—I kiss thy hand, but not in flattery, Cæsar.—*From "Julius Cæsar"—Shakespeare.*

3. I shall enter on no encomium upon Massachusetts; she needs none. There she is. Behold her, and judge for yourselves.—*Daniel Webster.*

4. There was a South of secession and slavery: that South is dead. There is a South of union and freedom: that South is living, breathing, growing every hour.—*From "The New South"—Henry W. Grady.*

GREAT DIGNITY and ARROGANCE take a more stately and measured movement. There is little inflection, and the voice moves almost altogether in straight lines. The voice is imperious and unbending. The pitch is low.

### *Examples*

1. Now, Hamlet, where's Polonius?—*Hamlet.*

2. For always I am Cæsar.—*Julius Cæsar.*

3. Is our whole dissembly appeared?—*Much Ado About Nothing.*

VILLAINY assumes many forms. There is the smooth, crafty villain like Fagan, the Jew, whose words are oily and whose phrases are smooth.

The voice is soft and condescending, with considerable inflection, the sound of *s* being prominent, as in,

Yes, Nancy, my dear.—*Oliver Twist*.

There is also the brutal villain, who conceals nothing, but who is openly hard, cold, and depraved. The voice is very guttural and blunt, and falling inflections predominate, as in the character of Bill Sykes:

I'll kill you, Nancy.—*Oliver Twist*.

Then there is the crafty plotter, as Iago in Othello, and the cunning and heartless Shylock. In the voice of the latter there is much harshness, and the slides run into circumflexes; as, Hath a dog money?

IMPETUOUS CHARACTERS speak rapidly, often on a higher pitch.

LAZINESS produces sluggish movement, running into a drawl, often accompanied by nasality.

THE CLOWN, AND UNCOUTH RURAL CHARACTERS usually have a great deal of nasality, coupled often with long slides on almost every word. Many examples may be found in poems and stories in dialect. (See Nasal Voice, page 62.)

MENTAL WEAKNESS may be represented by a high, thin, unstable voice, with inflections often running through an octave. The voice may also run into tremolo and minor notes, as:

Give me my shoes; I want my shoes.—*From "Tale of Two Cities"*—*Charles Dickens*.

MAN IMITATING WOMAN. The voice is considerably higher than the ordinary, and of a much lighter quality; there are also more inflections.

WOMAN IMITATING MAN. The voice should be lower and firmer, with an increase in the number of downward inflections.

WEAKNESS of CHARACTER and DEFERENCE are marked by higher pitch, more upward slides and hesitancy of utterance.

Ghostlike or supernatural characters are represented by a low, hollow voice, with very measured movement. The voice runs into minors, and occasionally is marked with tremolo.

*Ghost.*— My hour is almost come,  
When I to sulphurous and tormenting flames  
Must render up myself.  
*From "Hamlet"—Shakespeare.*

What man is he who drinks hollands alone, in a churchyard, this time o' night.—*Charles Dickens.*

There are as many kinds of characters as there are persons, but there are certain well-known types, and each type demands its own peculiar voice and manner. The best help a student can have in impersonation is to notice closely the classes of people representing different types, and by careful imitation he may grow proficient in impersonation.

One guiding principle will be of service, viz.: the voice should represent the character. A firm character takes a firm voice, a "loud" character a loud voice, an unstable character an unstable voice, a mild character a mild voice, a harsh character a harsh voice, an indolent character an indolent voice.

As the character is, so should the movements of the body be, and as the movements of the body are, so should the voice be.



## STRESS

*Stress* is shown in the various exercises of the chart, and it can be considered better in that connection. It is placed principally upon vowels, but where these are in the midst of words it is difficult to treat of their stress scientifically. Many examples with which the books abound, intended to illustrate different varieties of stress, are better suited to represent other varieties of voice.

The stress of a word depends chiefly on the position of the accented vowel. Often a word beginning with an accented vowel is mistaken as the one that should have radical stress, while a firm inflection upon a word ending with an accented vowel, makes this word appear to have terminal stress. This happens without regard to the actual stress on the vowel, which usually has such short duration that the ear is unable to detect it.

The subject may be considered with some profit under the guidance of a careful teacher, but it is impracticable to give exercises, for the student would be likely to misinterpret them.

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## CADENCE

Her silver voice  
Is the rich music of a summer bird,  
Heard in the still night, with its passionate cadence.—LONGFELLOW.

There is no science on this subject that is clearly understood and recognized. Any consideration, therefore, of cadence would only tend to confuse the student, but all inquiries under this head can be satisfied, if the principles contained in other chapters of this work, are properly applied.



## REMARKS

The logical outgrowth and fruition of knowledge is *Expression*. Knowledge, life, and truth seek to manifest the fact of their existence.

The ability to express depends upon the knowledge of expressive media—the ability to symbolize.

Thought and emotion do not create media (except through lapse of time); they use the media already possessed.

The symbols of *Expression* are learned principally through conscious, or unconscious imitation.

Imitation is one of the most important faculties. Through it we gain materials. By imagination and invention we create new forms out of these materials.

Most of our words and tones have been copied from others. Their use is tinged by our individuality.

The first stages of art are largely imitative and technical. Technique should not be feared so long as it is correct.

The higher stages of art are those in which the student learns to create. He can create only out of the materials of which he is master.

Mechanism can no longer master us when we master it. Freedom comes in obedience to law. We can never gain it till we master the Laws of Expression.

Words are largely artificial symbols. Tones are innate and belong to the animal. Therefore, words are largely intellectual and formal; tones are vital, spontaneous, and emotional.

We cannot express what we cannot conceive. Often we cannot express even a tithe of what is conceived.

## VERBAL EXPRESSION

"There is no point where Art so nearly touches Nature as when it appears in the form of words."—HOLLAND.

Whether language was given us by the Creator, or whether man was obliged to evolve the power of communicating his thoughts to his fellow-man from the necessities of his existence, is less important to us, than the fact that we are in possession of language.

That we complacently accept our inheritance, and too often fail to appreciate its value, is an acknowledged fact. That we whose glorious legacy is the English language, rich in poetry, comprehensive in history, profound in philosophy, fertile in fiction, and destined in time to become the language of the world—that we, together with the other English-speaking nations, are especially unmindful of our inestimable heritage and of our exalted privilege, is greatly to be deplored.

The importance of the study of language has been recognized in all ages; and in our own time the opportunities for its study are so abundant that the humblest may avail himself of them. "For its beauty as a science," says an eminent writer, "for its usefulness as an art, for its disciplinary advantages as a study, language can scarcely be out-ranked in excellence by any other subject open to the contemplation of finite minds."

Language is what we speak. All articulate speech is made up of words. How few of us ever stop to consider the significance of words! Little things, many of them, but how fraught with meaning! And, singularly enough, not unfrequently their import is in inverse proportion to their size. "Words are the caskets in which are preserved forever the jeweled thoughts of the good and

great." The spoken word is no less a casket than the written. That it may be a fitting repository of the jeweled thought, how careful should we be in the enunciation of our words.

"Words," says Dr. Gilbert Austin, "should be delivered out from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished." Few persons, even among the most cultivated and polished speakers, attain to this high ideal. The natural downward tendency in speech; the influence of careless habits acquired in childhood and youth; the indifference of the schools; the unconscious adoption of faults current in the community in which we dwell; the purposed imitation of those whose general scholarship is acknowledged or whose characters we admire—these and many other influences combine to render our pronunciation very faulty.

That more attention is being given to the subject of *Orthoëpy* than formerly is beyond question. That the improvement has kept pace with the general advance along educational lines is doubtful. That the ear as well as the organs of articulation require special training in order to secure an accurate and finished pronunciation is certain. That the later lexicographers in this dictionary-producing age should incline toward the looser and more careless forms of pronunciation, already too prevalent, is, to those who are interested in securing a more perfect form of utterance, discouraging.

A careful study of the principles and a diligent practice of the exercises found in the following pages will promote that chaste and elegant pronunciation which should be earnestly coveted by all who have any appreciation of the worth and beauty and destiny of the English language.

TABLE OF ELEMENTARY SOUNDS

	VOCALS	KEY-WORDS		SUB- VOCALS	KEY-WORDS		ASPI- RATES	KEY-WORDS
1	ā	cane	23	b	bale	38	f	fill
2	ă	can	24	d	dale	39	h	hill
3	ä	car	25	g	gale	40	k	keel
4	a	call	26	j	jail	41	p	peel
5	â	care	27	l	lake	42	s	soil
6	â	cast	28	m	make	43	t	toil
7	â	comma	29	n	nice	44	ch	chop
8	ē	feed	30	r	rice	45	sh	shop
9	ē	fed	31	v	vice	46	th	think
10	ê	fern	32	w	wet	47	wh	why
11	ī	pine	33	y	yet			
12	ī	pin	34	z	zeal			
13	ō	note	35	zh	azure			
14	ō	not	36	th	them			
15	ô	nor	37	ng	long			
16	ū	cube						
17	ū	cub						
18	û	cur						
19	oo	food						
20	oo	foot						
21	oi	oil						
22	ou	out						



## ELEMENTARY SOUNDS

## 1. THE ALPHABET

From the foregoing table it will be observed that there are forty-seven sounds in the English language. A perfect alphabet of any language requires that it shall contain as many written characters as there are sounds in the spoken language. Since there are only twenty-six characters in the English alphabet, it is evident that it falls far short of being a perfect alphabet. And when it is remembered that three of the twenty-six characters (c, q, and x) are but duplicate representatives of sounds that are better represented by other letters, the deficiency becomes still more apparent.

## 2. MARKS OF NOTATION

The disparity between the number of sounds and the number of letters makes it necessary for one letter to represent several sounds, and, in other cases, to combine two or more letters to represent one sound. It is this that makes our language perplexing to spell and to pronounce, and difficult for ourselves as well as for foreigners to acquire. It has been estimated that about one-third of the school-life of every child is wasted in overcoming these disadvantages.

The letter *a*, according to our table, is made to represent seven different sounds. This is accomplished by the use of certain marks placed over or under the letter. These marks are called diacritical points.

The macron (—) is placed over the vowels *a*, *e*, *i*, *o*, *u*, to denote their *long* or *name* sounds. It is also placed over *long oo*. The breve (˘) is placed over the same vowels to denote their *short* sounds. The diæresis (¨) is placed over *Italian a* and under *broad a*. The caret (^) is placed over coalescents *a*, *e*, *o*, *u*, to denote their close



union with, and peculiar modification by, *r*. The obelisk ( $\perp$ ) is placed over *intermediate a*. The period (.) is placed over *obscure a*. It is greatly to be regretted that lexicographers and orthoëpists have not adopted some uniform system of notation.

### 3. DIGRAPHS

The five vowels, with their various markings, represent eighteen sounds. The single consonants also represent eighteen sounds. The remaining eleven sounds are represented by digraphs. A digraph is the union of two written characters to express a single articulate sound; as, *oi* in *toil*, or *sh* in *shop*. A vowel digraph is called a diphthong. The distinctions of proper and improper diphthongs are not essential to our purpose. The union of three written characters to express a single articulate sound is called a trigraph; as, *eau* in *beau*, or *sch* in *schist*. If the three letters are vowels it is called a triphthong.

### 4. SIGNS AND SOUNDS

The written elements or signs are called letters; the spoken elements are called sounds. The letters are divided into vowels and consonants. The vowels are *a*, *e*, *i*, *o*, *u*. The remaining letters of the alphabet are consonants. The letter *y* often serves as an equivalent for *i*, and in such case it becomes a vowel. It is doubtful whether the letter *w* is ever used alone as a vowel. Following *a*, it gives that letter the sound of *broad a*; as *law*, *paw*. Following *e*, it represents the sound of *long u*; as *new*, *few*. Following *o* it is either silent, as in *low*, *show*, or helps to form the sound of diphthong *ou*, as in *cow*, *how*.

The sounds are usually divided into three groups, which, by different writers, are given various names. A common classification is the following: *vocals*, *sub-vocals*, *aspirates*. The vocals are represented by the vowels; the sub-vocals

and aspirates by the consonants. Some writers apply to the same divisions the terms *tonics*, *sub-tonics*, and *atonic*s.

On the basis of the physical formation of the sounds, such terms as *labials*, *linguals*, *dentals*, *gutturals*, *palatals*, and *nasals*, are often employed. It is assumed that these are self-explaining, and are familiar to all students of verbal expression.

### 5. ELEMENTARY SOUNDS

The term "elementary" as applied to the foregoing table, and to similar tables of sounds, is very common, but it is well to note that it is not strictly accurate. The sound of *u long* is plainly composed of the sounds of the consonant *y* and the vowel *oo long*. The sound of *i long* is, in like manner, composed of *Italian a* and *short i*. Every vowel sound which, in the making, necessitates a change of mouth position, is diphthongal. The two sounds *i* and *u*, above named, are diphthongs as certainly as *oi* and *ou*. The sounds of *a long* and *o long* are also diphthongal. Among the consonant sounds, *j* and its cognate *ch* are capable of further analysis. For all the practical purposes of speech, however, the table may safely be called a table of elementary sounds.

### 6. STANDARD AND CLIPPED SOUNDS

A standard sound is the fullest form of an elementary sound. It is the completed sound unmodified by its surroundings. A clipped sound is one that lacks completeness by reason of the sound that precedes or follows it. In the words *bay* and *cap*, standing alone or at the end of a sentence, the terminal sounds, *a* and *p*, are standard sounds. In the word *bacon* the *a* is clipped, its vanish being cut off by the *k* sound following. In the sentence, "This cap took the prize," the sound of *p* in the word *cap*

is clipped, being modified by the *t* sound of the next word. Thus vowel and consonant sounds are alike subject to modification by their surroundings.

## 7. COGNATES

The term “ cognates ” is applied to sounds requiring the same or nearly the same mouth positions ; as *f* and *v* in *fail*, *vail* ; *k* and *g* in *kale*, *gale* ; *p* and *b* in *pale*, *bale* ; *s* and *z* in *seal*, *zeal* ; *t* and *d* in *ton*, *done* ; *ch* and *j* in *cheer*, *jeer* ; *sh* and *zh* in *Ashur*, *azure* ; *th* and *th* in *thigh*, *thy* ; *wh* and *w* in *where*, *ware*.

## 8. LONG AND SHORT

It is unfortunate that the terms "long" and "short" should have been chosen as names for certain sounds in the table. Much misapprehension has been occasioned thereby. Many persons suppose that *short e*, for instance, is a shortened form of *long e*. As a matter of fact, *short e* is often longer in quantity than *long e*. The same is true of the other vowel sounds known as *long* and *short*. As these terms are well-nigh universal, however, it is perhaps better to retain them than to introduce others, and thereby increase the confusion already too prevalent in the nomenclature of elocution. By calling the first sound *a long*, or *long a*, using the term simply as a name for the sound, very little objection can be made to the use of the term, but to speak of it as "the long sound of a," as is too often done, is certainly not to be commended.

## DISCUSSION OF THE ELEMENTARY SOUNDS

## 1. LONG A

The sound of *long a*, as in *cane*, is most appropriately represented by the first letter of the alphabet, although other letters and combinations of letters frequently represent the sound. It is diphthongal when given its full

name sound, as in *day, lay, weigh*, terminating in an obscure *short i*, and even verging upon *long e* when the sound is prolonged. It loses its diphthongal quality by dropping the vanish in such words as *baker, paper*.

## 2. SHORT A

A vowel followed by one or more consonants is usually short, as *can, ebb, in, on, up*. *Short a* is often made with a harsh, unmusical quality of voice that should be studiously avoided.

## 3. ITALIAN A

The *Italian a* as heard in *car, arm, palm, calf*, is one of the most musical vowels in the language. It is to be regretted that the unmusical *short a* is so often erroneously used in its stead. When modified by *r* in words of more than one syllable, it approaches the sound of *short o*. Compare *stärri, sörry*.

## 4. BROAD A

The sound of *broad a* as in *call*, contributes largely to the strength of our spoken language. It is often weakened by incorrectly substituting *short o*, as in *water, coughing, slaughter*.

## 5. COALESCENT A

All sounds are more or less modified by their surroundings. In some cases the modification is very slight, in others it is very marked. The sound of *r* wields a great influence over the vowels. With *e* and *u* as in *err, urn*, it is hardly separable from the vowel. With *a* and *o*, as in *care, orb*, the connection is so close as to justify our using the two sounds as one in the phonetic analysis of words.

The term *coalescent* is here employed to denote those sounds of *a, e, o, and u*, in which the *r* sound blends so closely with the vowel as to give it a distinctive sound.



The sound of *coalescent a* is dependent upon the *r* for its quality. It is never heard except when followed by *r*. The same is true of *e*, *o*, and *u*. In certain sections of the country the faulty use of *short a* in *carry* in the pronunciation of such words as *care*, *fare*, *dare*, etc., prevails to a great extent.

The older orthoëpists regarded the *â* in *care* as *long a*, but the closer discrimination of the later phonetists properly accords to this sound a distinctive place in the table.

#### 6. INTERMEDIATE A

The sound of *a* in *cast* is intermediate between *short a* in *can* and *Italian a* in *car*. It occurs chiefly in monosyllables ending in *ff*, *ft*, *ss*, *st*, *sk*, *sp*, *nce*, *nt*, and in their derivatives. The highest authorities concur in giving to this sound a distinctive place in the table of sounds, but in many sections of the country the middle and lower classes, and not a few of the higher classes, ignore the sound, and substitute for it the sound of *short a*. This is to be deplored, as the *intermediate a* is a softer and richer sound than that of *short a*, and the substitution of the faulty sound detracts greatly from the musical qualities of our speech.

#### 7. OBSCURE A

When the letter *a* forms or terminates an unaccented syllable it usually takes the sound of *obscure a*, as in *among*, *idea*, *comma*. The frequent occurrence of this sound and its uniform character warrants us in assigning to it a special place in the family of sounds. If generally adopted by lexicographers its use would tend to make uniform and consistent much that is now quite otherwise.



## 8. LONG E

Unlike *long a*, *i*, *o*, and *u*, *long e* is not diphthongal. It is a simple sound, rarely incorrectly made, and is more frequently represented by *ee* or *ea* or other form of vowel digraph than by *e* itself.

## 9. SHORT E

This is a simple elementary sound. It should be sharply and neatly struck and never suffered to be drawled into a semblance of *long a*, followed by *short u*, as in *fā-ŭd* for *fed*. It should be carefully preserved in such words as *solemn*, *poem*, *emblem*, *anthem*, and not allowed to drift into the coarser form of *short u*.

## 10. COALESCENT E

This sound of *e* depends upon the *r*. It never occurs in English speech unaccompanied by *r*. The union of the two sounds is so close as to justify our considering them as one sound in the work of phonetic analysis. This sound should be carefully distinguished from *coalescent u* in such words as *serge*, *surge*, *earn*, *urn*, *fir*, *fur*, *pearl*, *purl*, *disperse*, *disburse*.

The letter *i* with *r* represents the sound of *coalescent e* in such words as *sir*, *first*, *firm*. The letter *y* becomes a vowel under the same conditions, and, like *i*, represents *coalescent e*, as in *myrrh*, *myrtle*, *martyr*.

## 11. LONG I

When properly made this sound is not lacking in musical quality, but, as too frequently heard, it is harsh and discordant. It is quite diphthongal, the initial sound being a full *Italian a* and the vanish an obscure *short i* when uttered briefly, as in unaccented syllables, and merges into *long e* when emphatic or prolonged. This vanish partakes of the sound of *consonant y* when the letter *i* precedes a vowel, as in *iamb*, *iota*.

## 12. SHORT I

This is one of the shortest of the vowels termed *short*. In the mouths of careless speakers it is too often allowed to sink into an obscure form of *short u* in unaccented syllables. The beauty of the sound should be carefully preserved in such words as *charity, prettily, beautiful, imitate*. No sound more surely tests the polish and refinement of the cultivated speaker.

The vowel *i* with *r* forms a coalescent sound, just as *a, e, o, and u* do, but as the sound is identical with *coalescent e*, it is discussed under that head.

## 13. LONG O

This sound is diphthongal, the vanish being an obscure *short oo*, when unemphatic, and approaching *long oo* when emphatic or prolonged.

## 14. SHORT O

This is a simple elementary sound. Like other sounds, it is subject to modification by its surroundings. When followed by *d, g, f, n, ng*, and certain other consonants its quantity is prolonged, as in *God, dog, off, on, gone, long*. This has led certain orthoëpists to give to this lengthened form of the vowel a special place in the table. While the consonant modification is more marked in the case of this sound than in most of the other vowels, yet it is not well to regard it as a separate sound.

Many careless speakers erroneously substitute *broad a* for *short o* in such words as the above.

## 15. COALESCENT O

This is the sound of *o* followed by *r* as heard in *more, morn, door, form*. Some of the dictionaries and many orthoëpists regard the *o* in such words as *fore, sore, four, soar, door*, words in which the vowel is supposed to be affected

by the terminal *e*, or in which the sound is represented by the digraphs *oa*, *ou*, *oo*, as being *long o*, and the *o* in such words as *corn*, *storm*, *fork*, short as *broad a*. This sound, therefore, deserves more than a passing notice.

No sound in the list of vowels termed *long* will combine closely with *r*. The *a* in *care*, which the old orthoëpists regarded as being *long a*, is now, by general consent, given a separate place in the table. The *e* in *see* is not quite like the *e* in *seer*, *sere*, but the difference is not sufficiently great to warrant our giving it a distinctive place. The *i* in *higher* is not just the same as the *i* in *hire*. The *o* in *mower* is a sharply defined *long o*; the *o* in *more*, by reason of the closer union with *r*, is a much softer sound, more easy of utterance, and, as given by most Americans, educated and uneducated, is sufficiently unlike *long o* to justify us in assigning it a special place in the community of sounds.

The sound of *broad a* is as little inclined to blend closely with *r* as is *long a* or *long o*. Pronounce *caw*, *cawer*, *corn*, and notice the modification in the utterance of the vowel of the third word due to the closer union with *r*. The digraph *ou* absolutely refuses to blend with *r*, and we are compelled to pronounce *flour* in two syllables just as we pronounce *flower*, and the pronoun *our*, when crowded into one syllable, is often incorrectly pronounced like the verb *are*.

Assuming that *long o* and *broad a* in the family of sounds are ninety degrees apart, the *coalescent o*, this old sound in practice but new in name, will occupy a place about midway between them, with a separation of forty-five degrees from each. Having been duly adopted it becomes subject to the same laws that govern the other sounds. If a terminal *e* as in *core*, *bourne*, or a digraph as in *soar*, *pour*, causes the vowel sound to swerve several degrees in the direction of *long o*, it is still much nearer

the place assigned to *coalescent o* than to any other sound, and should be regarded as *coalescent o*. The same is true of its modification in the direction of *broad a*. Every consideration prompts the honoring of this old sound by giving it a new name.

#### 16. LONG U

This is one of the most diphthongal of vowel sounds. In truth its initial element is consonantal, consisting of the sound of *y*. Its vanish is *long oo*. Both its initial and its terminal element are subject to modification by their surroundings, the former often approaching *short i* and the latter *short oo*.

Few sounds are more sadly abused than *long u*. Many persons never utter the sound correctly when it is preceded by one or other of the following consonants: *d, g, j, l, n, s, t, ch, th, wh,* and *z*. There are those who would regard it as an unpardonable offense against good pronunciation to hear some one pronounce *beauty* as if spelled *booty*, and yet will themselves pronounce *duty* as if spelled *dooty* a dozen times in a day with the utmost unconcern.

Some orthoëpists authorize the substitution of *long oo* for *long u* after *j, l,* and *ch*; but, as, with a little practice, it is an easy matter to preserve the *long u* sound in such situations, this usage should not be sanctioned. The only cases in which the letter *u* represents the sound of *long oo* are those in which the *long u* is preceded by *r, sh, zh,* or *w*, as *rude, shute*. After *l*, and perhaps one or two of the other consonants above named, the initial value of the *long u* is clipped, the *y* element verging toward *short i*.

#### 17. SHORT U.

This is one of the easiest sounds in point of utterance, and because of this fact, becomes the general reservoir into which drift many other sounds when not under the accent.



The italicized letters in the following words will illustrate: Char-*i*-ty, el-*e*-gy, po-ta-*to*.

The sound of *short u* should be made with a more decided mouth position than many persons employ. The faulty relaxed mouth position produces a sound resembling *short o*. It is heard in such words as *up, cup, gum, come, some, sun, nut*.

When *short u* is followed by *rr*, as in *hurry, curry, furrow*, it is often incorrectly sounded like *coalescent u*. Except in the case of derivatives from words requiring the *coalescent u*, as in the adjectives *furry* and *currish*, from the nouns *fur* and *cur*, the *u* takes the regular short sound, in accordance with the broad general rule that a vowel when followed by one or more consonants is short. The faulty use of *coalescent u* is so firmly established in the habit of many persons that much drill and careful practice are necessary to the correction of the error.

#### 18. COALESCENT U

This sound is often called the "natural vowel," because of the lack of effort required in its utterance. Like *short u*, it is a sound toward which other vowels tend when not under the accent, or when they are not properly guarded.

The *coalescent u* should be carefully distinguished from *coalescent e* (see Note 10), also from *short u* in such words as *curry, hurry, furrow, burrow, borough, thorough, currant, current, currency, hurricane, murrain, surrogate, turret*.

#### 19. LONG OO

This is a pure vowel without diphthongal quality. By many orthoëpists the letter *o* is employed in the table to represent the sound, as in *do, to, move, prove*. As the letter *o* already represents three sounds, and as the sound is more frequently represented by *oo* than by *o*, the digraph *oo* is used in the preceding table as the better representative.



The sound of *short oo* is often erroneously substituted for this sound in *food, root, roof, room, soon*, etc.

## 20. SHORT OO

Many orthoëpists employ the letter *u* to represent this sound, as in *pull, full, bull, push, bush*.

For reasons similar to those given in Note 19, the digraph *oo* is preferred as the better representative.

## 21. DIGRAPH OI

The vowel digraph *oi* is the character almost universally employed to represent the diphthongal sound heard in such words as *oil, toy*. Some orthoëpists mark both letters in order to represent more clearly the proper sound. Such persons as fail to pronounce correctly the above words or the key-word in the table, would scarcely be assisted by any system of marking.

Most orthoëpists represent the initial sound of this diphthong as *broad a* and the vanish as *short i*. A close analysis will discover that the initial sound is not so open as *broad a*, but more like the sound of *coalescent o*.

## 22. DIGRAPH OU

The unmarked vowel digraph *ou* is employed as the best representative of this sound. It is heard in such words as *out, foul, owl, now*, and is as often represented in literature by *ow* as by *ou*. While both digraphs are somewhat irregular and uncertain in their pronunciation, the *ou* form is less frequently used to represent other sounds than the *ow* form. The normal English sound of *ou* is that heard in *out* when this word is properly pronounced; the digraph *ow* as frequently represents *long o* as it does the diphthong *ou*.

Many persons fail to use the sound correctly by making the initial element like *short a* instead of *Italian a*, its true

sound. This error produces a harsh, flat, disagreeable sound that must be studiously avoided by all who aspire to a cultured and polished pronunciation.

## 23. B

Instead of taking up the consonant sounds in alphabetical order, the sub-vocals will be considered first, and afterward the aspirates.

Unlike the vowels, the consonant sounds are certain and fixed in their character. Singly and in easy situations, they are rarely incorrectly sounded. Although much faulty articulation is due to the consonant elements, it is to be ascribed to the difficult combinations of sounds rather than to any inherent difficulty in the individual sound.

The organs of speech find difficulty in passing rapidly from one extreme consonant position to the next, hence, often unconsciously, sounds are slighted or omitted, or easier but incorrect sounds are substituted.

The sound of *b* in its physical formation is very similar to that of *m*. As an individual sound it is often, by beginners, confounded with the *m* sound. The distinction is easily understood, and, with a little careful practice, is easily made.

In making the sound of *m* breath escapes through the nostrils. The *m* belongs, therefore, to the class of sounds called *nasals*. In the sound of *b* no breath escapes through either nose or mouth, hence the sound cannot be prolonged to any great extent. The student may be assisted in distinguishing between the sounds of *b* and *m* by having him grasp the nose firmly with the thumb and first finger so as to prevent the escape of breath. The resultant sound must be that of *b*.

The vanish of *b* is a very slight sound of *p*. The force of the *b* sound should be applied to the initial and not to the vanishing element. Caution should be observed not to

terminate the sounds of *b*, *d*, *g*, or any other consonant sounds with an obscure *short u* as *buh*, *duh*, *guh*.

Few persons are able to give the sound of *b* with as much power as is demanded in certain situations. The development of power is, therefore, important. To this end let the student utter a list of short words beginning with *b*, as *boy*, *bay*, *book*, *bin*, or arrange drill exercises like *ba*, *be*, *bi*, *bo*, *bu*, giving in each instance as much power and length to the *b* element as possible.

#### 24. D

The sound of *d* bears nearly the same relation to *n* that *b* bears to *m*. Much, therefore, that was said in the last note will apply here. The vanish of *d* is a very slight sound of *t*.

Be sure to develop sufficient power in the making of the *b* and *d* sounds to enable them to be distinctly heard in difficult situations. In such words as *sands*, *mends*, *finds*, *ponds*, *sounds*, the *d* is often slighted, and sometimes entirely omitted.

#### 25. G

The guttural *g* bears much the same relation to the nasal *ng* that *b* bears to *m* and *d* to *n*. It, too, is often lacking in power, and should be strengthened by judicious exercises. The vanish of *g* is a slight sound of *k*. (See Notes 23 and 24.)

#### 26. J

The sound of *j* is not strictly elementary. The initial element is a clipped *d* and the vanish is *zh*, the sound heard in *azure*, *measure*, *rouge*.

#### 27. L

The *l* is a musical consonant, and, on account of the smoothness of its flow, is often called a *liquid*. Unlike

most of the other consonants, it is capable of forming a syllable by itself, as in *epistle*, the *t* and *e* being silent.

## 28. M

The nasal *m* is one of the easiest sounds to utter, and is rarely incorrectly made. When followed by *b* or *n* in the same syllable, it usually renders those letters silent, as in *lamb*, *condemn*.

## 29. N

The nasal *n* is also easy of utterance, and presents no difficulties to the ordinary student.

## 30. R

The most autocratic member of the kingdom of sounds is *r*. The influence of this sound is well-nigh imperial. No other consonant affects the vowel sounds to the extent that the *r* does. It will not follow *long a* nor *long o*. Even when it follows *long e* and *long i* it steals their sharp edge, as in *sere*, *hire*. Placed before *long u*, it instantly changes that sound to *long oo*, as in *rude*, which is pronounced like *rood*.

The sound of *r* is often difficult for beginners in phonetics. It is easily distinguished by prolonging and listening to the last sound in the word *sir*.

When *r* precedes a vowel it should be trilled; when it follows a vowel it should be smooth. The degree of the trill is governed by the character of the sentiment. In bold, impassioned utterance, and in all forms of dignified discourse, the trill should be quite decided; in simple narration and plain description, and in the lighter conversational forms, it should be less marked. The trilled *r* is sometimes called the *rolled r* or the *vibrant r*. Oliver Wendell Holmes, in his *Words on Language*, calls it the British *r*. The English, Scotch, and Irish use the trilled *r* much more than the Americans do, and in some of the



European languages it is quite a prominent feature. The speech of most Americans would be improved by a larger use of the *trilled r*.

In many sections of the South the *r* is slighted, and in some instances entirely omitted where it should be sounded, as in *care, hear, sire, more, sure, poor*.

Many Americans have difficulty in producing the *trilled r*, especially where it is the first sound of the word, or when it is preceded by *d*, as in *rate, drew*. Such persons may find assistance in a drill exercise upon words beginning with *th*, as in a vigorous utterance of such words as *three, thrice, thrall, thrash, thread, threat, thrift, thrill, thrive, throat, throb, throng, throne, thrush, through*.

### 31. v

The sound of *v*, the cognate of *f*, is a simple elementary sound, and usually given correctly. The escaping breath should be thoroughly vocalized and the sound uttered with due force.

### 32. w

This sound approaches very closely to that of *long oo*. By prolonging a word like *we* and holding the initial sound, we are enabled to distinguish its peculiar quality. That it is not identical with *long oo* is evident in the pronunciation of *woo*, in which the change of the very close mouth position of *w* to the more open position of *long oo* is quite manifest. By some orthoëpists the *w* sound is regarded as semi-vowel. Like *l* and *r*, it certainly partakes more of the character of a vowel than do the other consonants. Although it is vowel-like, it never performs the functions of a vowel.

### 33. y

The letter *y* represents both a vowel and a consonant sound. The vowel sound is heard in such words as *by*,



*myth*, *myrrh*, and as a vowel it is simply an equivalent for the vowel *i*. Its consonant sound is heard in *yet*, *you*, *yore*.

The consonant *y* partakes slightly of the vowel character, and approximates the sound of *long e*. The distinction between them is noticeable in the prolonged utterance of the pronoun *ye*, holding the *y* and also the *e*.

### 34. Z

The sound of *z* is often represented by the letter *s*, and sometimes by *c* and *x* as in *days*, *wise*, *suffice*, *Xerxes*. It is softer and more musical than its cognate *s*, and is sometimes employed to prevent a repetition of the unpleasant sibilant, as in *gases*, *misses*, *blesses*.

### 35. ZH

The digraph *zh* presents an anomaly. It is doubtful whether the combination *zh* is ever employed in any legitimate English word to represent the sound commonly called the *zh* sound. It is most frequently represented by the letter *s*, as in *measure*, *leisure*, *fusion*; sometimes by *z*, as in *azure*; and occasionally by *g*, as in *rouge*.

### 36. TH

The vocalized *th*, like some of the other weaker sounds, needs strengthening by special drill exercises. The vigorous utterance of words beginning with this sound, as *this*, *that*, *them*, *there*, *these*, etc., will be found helpful.

Many words are mispronounced even by educated people, by substituting the *aspire* *th* for the *sub-vocal*, as *with*, *beneath*, *bequeath*, *booth*.

### 37. NG

The sound of this nasal digraph is represented by *ng* at the end of a word, as *song*, *long*, and by *n* followed by *k* or *g*, as in *ink*, *sank*, *fin-ger*, *lon ger*, when in the middle of a word. It is never employed to begin an English word.

## 38. F

This dento-labial, the first in the order of the list of aspirate sounds, is of easy utterance. It is often represented by *ph* as in *phrase*, *phlegm*, and sometimes by *gh*, as in *tough*, *cough*, *laugh*.

## 39. H

This can scarcely be called a sound. It is a mere breathing, sometimes light and sometimes strong, and, when sounded, always precedes a vowel. It changes mouth position with every change of vowel that follows. As a representative sound, that is probably best which is heard when the *h* is followed by *Italian a*, as in *ha*.

## 40. K

The explosive aspirate *k* is greatly modified by its surroundings. The fullest, and therefore the best form as a standard *k* sound is that which is heard at the end of a word, as *back*, *week*, *like*. It is frequently preceded by *silent c* as in *tack*, *check*, *sick*, *knock*, *luck*.

Its clipped form is most noticeable in such words as *act*, *looked*, *raked*, in which the terminal *t* sound, by its close union with *k*, necessitates the omission of the vanish of the latter sound. In such words as the above the presence of the *k* sound is more apparent in the *k* modification of the preceding vowel than in any discernible sound of *k* itself. The only audible part of the sound in any situation is that produced by the puff of breath following upon the breaking of the contact of the tongue with the roof of the mouth. In such words as the above the *k* closure is merged into the *t* closure, the tongue rolls along the roof of the mouth from the point of *k* contact to the point of *t* contact, and the explosion is heard as *t* and not as *k*.

The sound of *k* is often represented by *c*, both initial and terminal, as *cat*, *lac*, and sometimes by *ch*, *gh*, and *q*, as in *chasm*, *hough*, *coquette*.

## 41. p

The sound of *p* is an explosive aspirate, and as a standard sound should be given with more abruptness and with less of that audible expulsion of breath so commonly heard.

Much that is said of clipped *k* in the previous note will apply to clipped *p*. The student is therefore referred to Note 40.

## 42. s

Few consonant sounds are made by different persons in such a variety of ways as the sound of the effusive aspirate *s*. If any one will take the pains to listen to the *s*'s of the first fifty persons he meets he will be convinced of the truth of this statement. Some make the *s* like the sound of the escaping steam from a locomotive engine; some make it to sound like the souging of the winds through the trees; and others make so thin an *s* that it becomes almost a lisp; and still others make it so sharp that it sounds more like an attempt to whistle than an element of articulate speech. It is difficult to describe what constitutes a really good *s* sound, but by carefully avoiding the above faults, and seeking to find a good model for imitation the ear will serve as a trustworthy monitor and a reliable guide. In fact, there is nothing more important in the whole study of phonetics than a diligent cultivation of the ear. A thoughtful attention to the quality of the voice and the forms of articulate speech as heard in the usage of the people we meet, a careful comparison of voice with voice and sound with sound, a purpose to have a mind quick to receive impressions, will, in a little while, result in an educated ear, and a greatly improved habit of speech, even without a teacher.

The frequent occurrence of the *s* sound, which, at best, is not a pleasing sound, and which, as too often made,

becomes doubly objectionable, renders it a subject for careful study. Foreigners say of our speech that it resembles the hissing of a flock of geese. This, and other well-founded criticisms often made by those who speak the softer languages of Southern Europe, might in a large measure be avoided by due attention to the musical properties of our tongue.

While the letter *s* is the best representative for the sound, and the one most frequently employed, the letter *c* often represents it also, and *z* upon rare occasions. The latter part of *x* is generally sounded as *s* when followed by a consonant, and often when followed by a vowel, as *ext-ent*, *exp-ense*, *ex-ecrate*, *ex-igency*.

## 43. T

The explosive aspirate *t* should be given, as a standard sound, with the same abruptness as was suggested in the discussion of *p*. (See Note 41.)

Like *k* it is greatly modified by its surroundings. When closely followed by a consonant the vanish, or explosive part, is lost in the next sound. (See Note 40.)

## 44. CH

The explosive digraph *ch*, as in *chin*, is not strictly elementary, being equivalent to *tsh*. In many cases the *t* precedes the *ch*, rendering that digraph equivalent to *sh*, as *match*, *fetch*, *pitch*, *botch*, *crutch*. In some cases the *t* is omitted, but the sound of the remaining *ch* is the same as *tch* in the above words, as *such*, *rich*, *inch*, *bachelor*.

The digraph *ch* represents the sound of *k* in *chasm*, *chaos*, *chorus*, *chronic*, and the sound of *sh* in *chaise*, *chicanery*, *chevalier*, *charlatan*.

## 45. SH

The digraph *sh*, as in *shun*, represents an elementary sound of easy utterance. The sound is represented by *s*,



as in *sure*, by *ti* in *option*, by *ci* in *coercion*, by *si* in *conversion*, and *ch* in *chivalry*.

## 46. TH

The sound of *th*, as in *thin*, is an elementary sound presenting no difficulty to the English or American mouth, but, like its cognate, the vocal *th*, furnishing a serious stumbling block to the foreigner. With *s* following, it presents a difficult combination even for the person whose native tongue is the English. Pronounce *lengths*, *breadths*, *widths*, *depths*, or the numerals, *fourths*, *fifths*, *sixths*, etc. Most persons come short of an easy and perfect utterance of these words. The *th* sound, as a rule, needs to be strengthened and preserved from the encroachment of the *s*. A proper proportion of quantity and force upon the several sounds of these and similar words is rarely heard.

## 47. WH

The digraph *wh*, as in *when*, may be said to consist of the *h* sound forced through the *w* mouth. It is not thoroughly elementary. Just before passing to the vowel that follows, the acute ear will be able to discover the intervention of a slight *w* sound unmixed with *h*. There is nothing gained, however, by a transposition of the letters as represented by some dictionaries. To an English-speaking person the usual order, *wh*, will suggest the sound more quickly than *hw*, and the foreigner would not get the sound from either arrangement without assistance.

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While the letters *c*, *q*, and *x* are not found in the preceding table, and are not necessary to the representation of the elementary sounds of the English language, they are, nevertheless, of such frequent recurrence as to justify some reference to them.



The letter *c* represents at least five different sounds, as shown in the Table of Consonant Symbols on page 122.

The letter *q* in English words is always followed by *u*, and the two letters represent the sounds of *kw*, as in *quick*, *queer*, *quiet*. In words of French origin the *u* or *w* sound is lost, as in *bouquet*, *coquette*. In the name of the French naturalist, *Lecoq*, the *q* is unaccompanied by the *u*.

The student who is looking for convenient contractions will find good material in the letter *q*. Such spellings as *qeer*, *qench*, *qiet*, though appearing a little strange to the eye, would scarcely be mispronounced, for the mind naturally associates the letter *u* with *q*, and the *w* sound would at once be suggested.

In the letter *x* we already have a convenient contraction. Except when employed as the initial letter, as in *xebec*, it invariably represents two sounds. In *tax*, *vox*, *six* the letter *x* represents the sound of *k* and *s*. In *exact*, *exaggerate*, *exalt*, *exist*, *exert*, *exonerate*, *exult*, and in nearly all cases where the prefix *ex* is followed by an accented vowel the letter *x* represents the sounds of *g* and *z*. If followed by a consonant, *x* takes the sound of *ks*, as in *expel*, *extinguish*, *exchange*. When followed by accented *long u*, as in *exude*, orthoëpists differ. Some follow the above rule and sound the *x* like *gz*; others remembering, doubtless, that *long u* begins with the sound of consonant *y*, sound the *x* like *ks*. In such words as *exhaust*, *exhibit*, *exhort*, in which the letter *h* intervenes between the prefix *ex* and the accented vowel, *x* generally represents the sound of *gz*. This is in accordance with the rule when *h* is made silent. Even those orthoëpists who sound the *h* usually make the *x* like *gz*. In *luxury* the *x* is equivalent to *ksh*.

Other convenient contractions are found in *j*, *ch*, and *long u*. The equivalent for *j* is *dzh*; for *ch* is *tsh*; and for *long u* is *yoo*.

## EQUIVALENTS

The table of elementary sounds presented on page 95, furnishes what seems to be the simplest and best representative character for each of the forty-seven sounds of the language. It also gives as key-words for the several sounds such words as are familiar to everybody who has any knowledge of the English tongue, and the pronunciation is as uniform and unvarying as that of any words that could be selected.

It remains to show what other letters and combinations of letters are often employed to represent the same sounds. Such substitutes are appropriately called equivalents.

## TABLE OF PHONETIC EQUIVALENTS

## VOWEL EQUIVALENTS

ā	maelstrom, <i>aid</i> , gaol, gauge, lay, <i>aye</i> , re, great, <i>melee</i> , <i>eh</i> , rein, obey, bouquet.
ǣ	Isaac, plaid, guarantee.
ä	bazaar, haunt, sergeant, heart, guard.
ṽ	sauce, law, broad, sought.
â	Aaron, fair, prayer, there, pear, <i>e'er</i> , heir, <i>eyre</i> .
â	draught.
à	Savannah.
ē	Cæsar, eat, feet, seize, people, key, pique, field, œsophagus, quay, Portuguese, turquoise.
ě	any, diæresis, said, says, bread, heifer, leopard, friend, <i>Œdipus</i> , bury, guess.
ê	dearth, sir, guerdon, myrrh.
ī	aisle, <i>aye</i> , height, eye, vie, choir, guile, buy, by.
ĩ	certain, English, beaufin, been, foreign, donkey, carriage, sieve, women, tortoise, busy, build, plaguy, nymph.
ō	Pharaoh, mauve, beau, yeoman, sew, load, hoe, soul, grow.

- ø what, lough, knowledge.  
 ô extraordinary, George, board, door, pour.  
 û beauty, neuter, few, lieu, view, your, cue, suit.  
 ũ dungeon, gorgeous, cushion, son, does, porpoise, blood,  
 touch, gallows.  
 û worm, cupboard, journey.  
 oo caoutchouc, rheum, grew, do, shoe, manœuvre, group,  
 rude, true, fruit.  
 oo wolf, would, pull.  
 oi bourgeois, toy.  
 ou Macleod, now.

CONSONANT EQUIVALENTS

- b ebb  
 ch violoncello.  
 d bdellium, add.  
 f laugh, phase, sapphire, staff.  
 g egg, ghost.  
 j gem, exaggerate.  
 k can, chasm, mock, hough, khan, queen.  
 l mill, kiln.  
 m drachm, apothegm, numb, crammed, limn.  
 n gnash, knee, mnemonics, pneumonia, Ann.  
 ng handkerchief, ink.  
 p hiccough, naphtha.  
 r purr.  
 s cede, psalm, schism, science, waltz.  
 sh ocean, chaise, social, pshaw, schist, conscience, mission,  
 sure, position.  
 t asked, ptisan, phthisic, thyme.  
 th phthisis, Matthew.  
 v of, Stephen.  
 w zouave, guano.  
 y onion, hallelujah, surveillance.  
 z suffice, has, raspberry, Xerxes.  
 zh rouge, bijoutry, measure, abscission, transition, azure.

It will be noticed that *h* and the digraphs *wh* and *vocal th* have no equivalents. When these sounds are needed these letters are themselves present to represent them. It will also be observed that many of the letters in the combinations marked as equivalents are silent letters, and perfectly useless so far as the pronunciation is concerned. Instead of assisting in determining the pronunciation they often constitute a hindrance. The *a* in *aisle*, the *e* in *foreign*, the *i* in *plaid*, the *o* in *leopard*, and the *u* in *build*, can scarcely be said to aid in the pronunciation of these words. The *b* in *bdellium*, the *h* in *ghost*, the *ch* in *drachm*, the *p* in *raspberry*, are equally useless. In phonetic analysis such letters should be regarded as silent, and not essential to the representation of the sound. A rigid table of equivalents would exclude all such combinations as are composed in part of silent letters, and retain only those words where letters are necessary to represent the equivalent sound, as *a* in *what*, *e* in *there*, *i* in *pique*, *o* in *son*, *u* in *busy*, *ch* in *chasm*, *gh* in *hough*, *ph* in *phase*.

The fuller table, as presented above, may have its uses, however, in showing the inconsistencies of English orthography and the need of an improved mode of spelling.

The above table, which shows the various letters and combinations of letters employed to represent the same sound, would hardly be complete without a supplementary table showing the various sounds represented by the same symbol. This table is given on the next two pages, and furnishes a strong argument in favor of the Spelling Reform movement.

TABLE SHOWING THE SEVERAL SOUNDS REPRESENTED BY THE SAME SYMBOL

VOWEL SYMBOLS

a	cane, can, car, call, care, cast, comma, any, what.
aa	Aaron, Isaac, salaam.
ae	maelstrom, Cæsar, diæresis.
ai	aid, plaid, fair, said, aisle, captain.
ao	gaol, Pharaoh, extraordinary.
au	gauge, launch, sauce, draught, hautboy.
ay	hay, aye (yes), prayer, says, quay.
e	mete, met, her, re, sergeant, there, English.
ea	great, sergeant, heart, bear, heat, bread, dearth.
eau	beau, beauty, beaufin.
ee	meet, melee, e'er, been.
ei	vein, heir, seize, heifer, height, foreign.
eo	people, leopard, feod, yeomen, George, dungeon, Macleod.
ew	new, sew, grew.
ey	they, eyre, key, eye, monkey.
i	pine, pin, sir, pique.
ie	field, friend, vie, sieve.
ii	Pompeii, Hawaii.
io	cushion, onion.
o	note, not, nor, woman, women, do, son, wor
oa	boat, broad, board, cupboard.
oe	œsophagus, Œdipus, goes, does, shoes.
oi	oil, choir, tortoise, porpoise.
oo	food, foot, door, poor, blood.
ou	found, group, sought, soul, pour, your, lough, touch. journey, could, zouave.
ow	now, grow, knowledge, gallows.
u	cube, cub, cur, bury, busy, rude, pull.
ua	assuage, guaranty, guard, quay, guano.



- ue bouquet, Portuguese, guess, guerdon, cue, true.  
 ui guile, guild, suit, fruit.  
 uy buy, plaguy.

## CONSONANT SYMBOLS

- c cat, cent, suffice, ocean, violoncello.  
 ch chin, chasm, chaise.  
 d day, asked.  
 f fine, of.  
 g go, gem, rouge.  
 gh laugh, lough, ghost.  
 j jest, bijou, hallelujah.  
 l let, surveillance.  
 n not, ink.  
 ph phial, Stephen, naphtha.  
 qu queen, quay.  
 r thrill, far.  
 s silk, was, sure, leisure.  
 sch schism, schist, school.  
 si conversion, intrusion.  
 t tone, negotiate.  
 th thin, them, thyme.  
 ti position, transition.  
 x tax, xiphias, exist, lururv.  
 y yes, by, myth, myrrh.  
 z zone. azure, waltz.

## UNUSUAL SOUNDS

In the speech of many persons, educated and uneducated, the sounds of *intermediate a* and *coalescent e* are never heard. Intermediate *a* is found chiefly in monosyllables ending in *ff*, *ft*, *ss*, *st*, *sk*, *sp*, *nce*, and *nt*, and in their derivatives. The following list of words, if frequently and carefully practiced under proper guidance, will serve to establish the correct use of a very beautiful and musical sound:

quaff	mass	pasture	hasp
staff	pass	plaster	rasp
abaft	lass	cast	advance
aft	grass	vast	answer
after	glass	repast	chance
craft	class	forecast	dance
draft	blast	ask	enhance
draught	fast	bask	glance
graft	bombast	basket	lance
haft	contrast	cask	prance
raft	disaster	casket	trance
rafter	aghaſt	flask	ant
shaft	ghaſtly	mask	chant
waft	laſt	taſk	grant
amaſſ	maſt	aſp	pant
ſurpaſſ	maſtiſt	claſp	ſlant
alaſ	paſt	graſp	blanch
braſſ	paſtor	gaſp	branch

A ſkillful uſe of the *coaleſcent e* contributes much to the elegance and poliſh of a ſpeaker's diction. This ſound is made in the front part of the mouth, and with a mouth poſition approaching that of *ſhort e*. The *coaleſcent u*, which is too often confounded with it, is a deeper ſound, more guttural, and is made with projected lips.

In the effort to avoid the *coalescent u* the student is apt to fall into the habit of making *coalescent a*. The annexed exercise will be helpful. Read across the page thus: *fair, fir, fur*. Then repeat the line backward, *fur, fir, fair*. Do not suffer any word to encroach upon the orthoëpic province of its neighbor.

<i>â</i> r	<i>ê</i> r	<i>û</i> r
fair	fir	fur
bairn	earn	urn
pair	pearl	purl
Baird	bird	burred
Sayre	serge	surge

The following words will furnish additional practice :

berth	her	perfect	sir
certain	herb	perfume	skirt
certify	herd	perhaps	smirk
circle	hermit	permit	sperm
circuit	hearse	perplex	squirm
clerk	hirsute	person	stern
dearth	jerk	perspire	stir
dirge	Jersey	persuade	superb
dirt	kernel	pervert	submerge
earth	kersey	quirk	term
earn	learn	refer	terminal
earnest	merchant	reverse	tern
ermine	mercy	rehearse	terse
erse	merge	reserve	thermal
ferment	mermaid	search	thermometer
fervid	mirth	serf	third
firm	myrrh	sermon	thirst
first	myrtle	serpent	thirty
germ	nerve	service	universe
germinate	nervous	shirk	verb
gherkin	perch	shirr	verbal

verdant	vernal	vertex	whirl
verbose	verse	virtue	whirlwind
verge	version	were	yearn

The next four sounds to be considered (*ä, ö, ū, ǔ*) cannot be regarded in a general sense as unusual, but under certain conditions other sounds are frequently incorrectly substituted for them.

*Italian a*, when followed by *r* and another consonant, as in *arm, barb, card, harm, yarn*, is usually correctly sounded, but when not accompanied by *r*, the *short a* is often incorrectly used instead ; as in *balm, calm, palm, psalm, qualm, calf, half, ha, wrath, aunt, daunt, dauntless, flaunt, gaunt, gauntlet, jaunt, haunt, taunt, launch, staunch, haunch, salve, halve, bath, path, wrath, gape, laugh, laundry, jaundice, mustache*. Their derivatives take the same sound.

The sound of *short o*, when followed by *g, n, ng, ff, ft, ss, st*, is often incorrectly sounded like *broad a* ; as in *log, dog, hog, fog, on, gone, long, prong, song, strong, thong, throng, off, coffee, soft, loft, craft, loss, moss, cross, lost, cost*.

Some orthoëpists give to *o* in such words as the above a distinct place in the table, but the propriety of so doing is questionable since the modification is no greater than other vowels are subject to, and there is no physical difficulty in forming a close union of the *short o* with the consonant following it.

The sound of *long u*, when preceded by *d, g, j, l, n, s, t, ch, th, wh, z*, is frequently incorrectly changed to *long oo* ; as in :

deuce	duel	gewgaw	June
dew	duet	gubernatorial	July
dual	duke	jew	jury
dubious	dupe	jewel	juvenile
ducal	durable	jubilee	junior
due	duty	juice	juniper

lubricate	new	stupendous	Tuesday
lucid	nucleus	stupid	tuition
lucrative	nuisance	sue	tulip
ludicrous	numeral	suicide	tumult
luminous	nutriment	suit	tune
lunacy	nutritious	suitable	tutor
lurid	sluice	superficial	chew
lute	slew	superintend	chewing
Lutheran	stew	supreme	thews
Lucifer	steward	superior	enthusiasm
neuter	student	tube	whew
neutral	stupefy	tubular	zuche

Except in a few derivatives as *furry*, *currish*, *purring*, *occurring*, *concurring*, *recurring*, when *ur* terminates an accented syllable and the next syllable begins with a vowel or another *r*, the *u* takes its regular short sound. This rule is quite general and applies to *a*, *e*, *i*, and *o*, as well as to *u*. *Cär* is changed to *cär* in *carol*, *carry*; *hër* is changed to *hër* in *herring*, *heroine*; *sîr* (:êr) is changed to *sîr* in *sîrup*, *sîrrah*; *fôr* is changed to *jôr* in *fôrest*; *fâr* is changed to *fûr* in *fûrrow*.

Some persons have difficulty in uttering the *short u* in such a situation. The following suggestion may prove helpful. Pronounce *hut* with a firm and decided *short u*. Drop *t*, and pronounce *hũ* several times vigorously. Then add *ry*, separating the syllables quite widely at first, and holding firmly to a sharply defined *short u*. Gradually, and with many repetitions of the word, bring the two syllables closer together until *hurry* is pronounced with a good *short u*.

The following words should be practiced frequently and carefully until the habit of a correct pronunciation becomes fully established: *borough*, *burrow*, *currant*, *current*, *curricule*, *curry*, *curried*, *furrow*, *flourished*, *flourishing*, *hurry*,



*hurrying, hurricane, murrain, nourish, nourishment, surrogate, turret, worry, thorough.*

*Examples for Practice*

1. The fair girl placed her fur coat beneath the fir tree.
2. The pretty bairn climbed up to the urn and took out a pearl.
3. The earnest clerk sold herbs, gherkins, and sperm-oil.
4. Her aunt laughed to see the calf quaff a draught from the purling brook.
5. Tom Sayre cast his serge coat into the surging billows to soothe the wrath of the mermaids.
7. The hermit launched his raft, curled his mustache, and played a dirge upon his flute.
7. The wild current hurried past, carrying disaster in its path.
8. The dutiful merchant calmly awaited the return of his partner.
9. The enthusiastic tutor forbade the use of chewing-gum by his junior students, declaring that it neither nourished their bodies nor illumined their minds.
10. Strong coffee often disturbs the nerves.

*Suggestion.*—Pronounce the words in the above sentences as individual words. This will be found to be a good preparation for the reading of the sentences. If, in this practice, pupils are disposed to utter the words too rapidly, have them begin at the end of the sentence and read backward, pronouncing each word with the utmost precision.

CONSONANT COMBINATIONS

Sounds which in themselves are easy enough often become difficult in combination. The *k* sound is easily made as a single sound, but in *asked* it is frequently omitted, the word being pronounced *ast*. The sound of *th* is not difficult when standing alone, but wedged in be-

tween *f* and *s*, it is made to suffer, and the word *fifths* is erroneously pronounced *fifs*, or *fifts*, and sometimes *fiths*.

In all finished speech the proportions of the constituent parts of a word need to be carefully regarded. In the mouths of careless speakers little attention is paid to this important matter. Difficult sounds are unhesitatingly exchanged for others of easier utterance that most nearly approach them, or they are so slighted as scarcely to be heard. In short, these people take the most unbounded liberties with spoken language, considering their limited acquaintance with it.

It is the purpose of the following exercises to furnish such opportunities for drill and practice as will secure and preserve the culture and polish of our English speech, and to beget in the coming generation a higher appreciation of the beauty and value of our mother tongue than the former generation has witnessed.

The following exercises should receive careful drill until the pupil is able to utter the difficult combinations with the greatest ease. The individual sounds should be given first, then the combination, and after that the words containing the combination.

#### INITIAL COMBINATIONS

1. *dw.*—dwarfed, dwelt, dwelling, dwindle.
2. *fr.*—frail, frame, fraud, fraught, freeze, fresh.
3. *gl.*—gladden, glance, gleam, glide, glisten, gloat.
4. *gr.*—grace, grasp, gratis, grease, grief, grimace.
5. *kl.*—claim, clang, clarion, clasp, clause, cleanly, clerk.
6. *pl.*—placid, placard, plaid, plait, plant, plead, pleura.
7. *spr.*—sprung, sprawl, spread, sprig, sprinkle, sprout.
8. *sf.*—sphere, spherical, spheroid, spherule, sphinx.
9. *str.*—straight, stream, stride, striped, strong, stroll.
10. *shr.*—shred, shrewd, shriek, shrill, shrivel, shrub.
11. *tw.*—twain, tweed, twelve, twine, swirl, twist, twitch.
12. *thr.*—thrash, thread, three, thrive, throat, throne.

TERMINAL COMBINATIONS

*Suggestion.*—In the following exercises the pupil should give the individual sounds represented by the italicized letters, then the combination, after which he should utter the words underneath, bringing out distinctly and boldly in the utterance of each word, the combination of sounds at the head of the column. After the four columns of the exercise have been thus disposed of, the pupil should repronounce the words in order, from left to right, across the page. The distinction between the third and fourth word of each line should be carefully noted. Be sure to pronounce the *d* as *t* in all cases where the simple past tense termination *ed* takes the *t* sound; as *quaffed*, *snuffed*, *asked*, *gasp**ed*, *helped*, *chirped*, *thanked*, *marked*, *matched*, *searched*. This will be found difficult at first in the contracted past tense forms as *mark'dst*, *match'dst*, *stretch'dst*, but a little careful practice will soon enable the student to pronounce all such words with ease, and the general articulation will be greatly improved thereby. Vary the exercises as soon as the first evidence of weariness is manifest, for the difficult nature of these drills demands that the organs of articulation be in their best condition for effective work.

1.	<i>bz</i>	<i>bd</i>	<i>bst</i>	<i>bdst</i>
	robs	robbed	robb'st	robb'dst
	robes	robed	rob'st	rob'dst
	probes	probed	prob'st	prob'dst
	sobs	sobbed	sobb'st	sobb'dst
	rubs	rubbed	rubb'st	rubb'dst
2.	<i>gz</i>	<i>gd</i>	<i>gst</i>	<i>gdst</i>
	begs	begged	begg'st	begg'dst
	lags	lagged	lagg'st	lagg'dst
	jogs	jogged	jogg'st	jogg'dst
	lugs	lugged	lugg'st	lugg'dst
3.	<i>blz</i>	<i>bld</i>	<i>blst</i>	<i>bldst</i>
	humbles	humbl'd	humbl'st	humbl'dst
	troubles	troubl'd	troubl'st	troubl'dst
	crumbles	crumbl'd	crumbl'st	crumbl'dst
	bridles	bridl'd	bridl'st	bridl'dst

4.	<i>glz</i>	<i>gld</i>	<i>glst</i>	<i>gldst</i>
	struggles	struggled	struggl'st	struggl'dst
	mangles	mangled	mangl'st	mangl'dst
	mingles	mingled	mingl'st	mingl'dst
	bungles	bungled	bungl'st	bungl'dst
5.	<i>flz</i>	<i>fld</i>	<i>flst</i>	<i>fldst</i>
	trifles	trifled	trifl'st	trifl'dst
	baffles	baffled	baffl'st	baffl'dst
	shuffles	shuffled	shuffl'st	shuffl'dst
	stifles	stified	stifl'st	stifl'dst
6.	<i>dlz</i>	<i>dld</i>	<i>dlst</i>	<i>dldst</i>
	bridles	bridled	bridl'st	bridl'dst
	saddles	saddled	saddl'st	saddl'dst
	handles	handled	handl'st	handl'dst
	bundles	bundled	bundl'st	bundl'dst
7.	<i>dnz</i>	<i>dnd</i>	<i>dnst</i>	<i>dndst</i>
	hardens	hardened	hard'n'st	hard'n'dst
	saddens	saddened	sadd'n'st	sadd'n'dst
	gladdens	gladdened	gladd'n'st	gladd'n'dst
	widens	widened	wid'n'st	wid'n'dst
8.	<i>tnz</i>	<i>tnd</i>	<i>tnst</i>	<i>tndst</i>
	brightens	brightened	bright'n'st	bright'n'dst
	sweetens	sweetened	sweet'n'st	sweet'n'dst
	shortens	shortened	short'n'st	short'n'dst
	fattens	fattened	fatt'n'st	fatt'n'dst
9.	<i>knz</i>	<i>knd</i>	<i>knst</i>	<i>kndst</i>
	blackens	blackened	black'n'st	black'n'dst
	thickens	thickened	thick'n'st	thick'n'dst
	awakens	awakened	awak'n'st	awak'n'dst
	slackens	slackened	slack'n'st	slack'n'dst



10.	<i>fnz</i>	<i>fnd</i>	<i>fnst</i>	<i>fndst</i>
	deafens	deafened	deaf'n'st	deaf'n'dst
	stiffens	stiffened	stiff'n'st	stiff'n'dst
	softens	softened	soft'n'st	soft'n'dst
	toughens	toughened	tough'n'st	tough'n'dst
11.	<i>fs</i>	<i>ft</i>	<i>fst</i>	<i>fstst</i>
	quaffs	quaffed	quaff'st	quaff'dst
	sniffs	sniffed	sniff'st	sniff'dst
	snuffs	snuffed	snuff'st	snuff'dst
	stuffs	stuffed	stuff'st	stuff'dst
12.	<i>vz</i>	<i>vd</i>	<i>vst</i>	<i>vdst</i>
	waves	waved	wav'st	wav'dst
	lives	lived	liv'st	liv'dst
	loves	loved	lov'st	lov'dst
	moves	moved	mov'st	mov'dst
13.	<i>lvz</i>	<i>lvd</i>	<i>lvst</i>	<i>lvdst</i>
	delves	delved	delv'st	delv'dst
	shelves	shelved	shelv'st	shelv'dst
	solves	solved	solv'st	solv'dst
	revolves	revolved	revolv'st	revolv'dst
14.	<i>vlz</i>	<i>vld</i>	<i>vlst</i>	<i>vldst</i>
	drivels	driveled	driv'l'st	driv'l'dst
	snivels	sniveled	sniv'l'st	sniv'l'dst
	shovels	shoveled	shov'l'st	shov'l'dst
	grovels	groveled	grov'l'st	grov'l'dst
15.	<i>zlz</i>	<i>zld</i>	<i>zlst</i>	<i>zldst</i>
	dazzles	dazzled	dazzl'st	dazzl'dst
	frizzles	frizzled	frizzl'st	frizzl'dst
	muzzles	muzzled	muzzl'st	muzzl'dst
	puzzles	puzzled	puzzl'st	puzzl'dst



16.	<i>mz</i>	<i>md</i>	<i>mst</i>	<i>mdst</i>
	dims	dimmed	dim'm'st	dim'm'dst
	hems	hemmed	hem'm'st	hem'm'dst
	crams	crammed	cram'm'st	cram'm'dst
	drums	drummed	drum'm'st	drum'm'dst
17.	<i>rlz</i>	<i>rld</i>	<i>rlst</i>	<i>rldst</i>
	hurls	hurled	hurl'st	hurl'dst
	furls	furled	furl'st	furl'dst
	twirls	twirled	twirl'st	twirl'dst
	whirls	whirled	whirl'st	whirl'dst
18.	<i>rmz</i>	<i>rmđ</i>	<i>rmst</i>	<i>rmđst</i>
	harms	harmed	harm'st	harm'dst
	charms	charmed	charm'st	charm'dst
	forms	formed	form'st	form'dst
	squirms	squirmed	squirm'st	squirm'dst
19.	<i>rnz</i>	<i>rnd</i>	<i>rnst</i>	<i>rndst</i>
	earns	earned	earn'st	earn'dst
	learns	learned	learn'st	learn'dst
	churns	churned	churn'st	churn'dst
	spurns	spurned	spurn'st	spurn'dst
20.	<i>rvz</i>	<i>rvđ</i>	<i>rvst</i>	<i>rvđst</i>
	carves	carved	carv'st	carv'dst
	nerves	nerved	nerv'st	nerv'dst
	serves	served	serv'st	serv'dst
	swerves	swerved	swerv'st	swerv'dst
21.	<i>klz</i>	<i>kld</i>	<i>klst</i>	<i>kldst</i>
	cackles	cackled	cackl'st	cackl'dst
	speckles	speckled	speckl'st	speckl'dst
	tickles	tickled	tickl'st	tickl'dst
	buckles	buckled	buckl'st	buckl'dst

22.	<i>plz</i>	<i>pld</i>	<i>plst</i>	<i>pldst</i>
	tramples	trampled	trampl'st	trampl'dst
	cripples	crippled	crippl'st	crippl'dst
	crumples	crumpled	crumpl'st	crumpl'dst
	scruples	scrupled	scrupl'st	scrupl'dst

23.	<i>tlz</i>	<i>tld</i>	<i>tlst</i>	<i>tldst</i>
	rattles	rattled	rattl'st	rattl'dst
	settles	settled	settl'st	settl'dst
	throttles	throttled	throttl'st	throttl'dst
	scuttles	scuttled	scuttl'st	scuttl'dst

24.	<i>znz</i>	<i>znd</i>	<i>znst</i>	<i>zndst</i>
	blazons	blazoned	blaz'n'st	blaz'n'dst
	reasons	reasoned	reas'n'st	reas'n'dst
	poisons	poisoned	pois'n'st	pois'n'dst
	prisons	prisoned	pris'n'st	pris'n'dst

25.	<i>skz</i>	<i>skt</i>	<i>skst</i>	<i>sktst</i>
	asks	asked	ask'st	ask'dst
	tasks	tasked	task'st	task'dst
	risks	risked	risk'st	risk'dst
	husks	husked	husk'st	husk'dst

26.	<i>sps</i>	<i>spt</i>	<i>spst</i>	<i>sptst</i>
	gasps	gasped	gasp'st	gasp'dst
	clasps	clasped	clasp'st	clasp'dst
	grasps	grasped	grasp'st	grasp'dst
	lisps	lisped	lisp'st	lisp'dst

27.	<i>lps</i>	<i>lpt</i>	<i>lpst</i>	<i>lptst</i>
	scalps	scalped	scalp'st	scalp'dst
	helps	helped	help'st	help'dst
	gulps	gulped	gulp'st	gulp'dst
	yelps	yelped	yelp'st	yelp'dst

- |     |             |             |              |                |
|-----|-------------|-------------|--------------|----------------|
| 28. | <i>rps</i>  | <i>rpt</i>  | <i>rpst</i>  | <i>rptst</i>   |
|     | carps       | carped      | carp'st      | carp'dst       |
|     | harps       | harped      | harp'st      | harp'dst       |
|     | chirps      | chirped     | chirp'st     | chirp'dst      |
|     | warps       | warped      | warp'st      | warp'dst       |
| 29. | <i>ngz</i>  | <i>ngd</i>  | <i>ngst</i>  | <i>ngdst</i>   |
|     | bangs       | banged      | bang'st      | bang'dst       |
|     | hangs       | hanged      | hang'st      | hang'dst       |
|     | wings       | winged      | wing'st      | wing'dst       |
|     | throngs     | thronged    | throng'st    | throng'dst     |
| 30. | <i>ngks</i> | <i>ngkt</i> | <i>ngkst</i> | <i>ngkstst</i> |
|     | thanks      | thanked     | thank'st     | thank'dst      |
|     | clanks      | clanked     | clank'st     | clank'dst      |
|     | links       | linked      | link'st      | link'dst       |
|     | clinks      | clinked     | clink'st     | clink'dst      |
| 31. | <i>lks</i>  | <i>lkt</i>  | <i>lkst</i>  | <i>lktst</i>   |
|     | milks       | milked      | milk'st      | milk'dst       |
|     | bilks       | bilked      | bilk'st      | bilk'dst       |
|     | bulks       | bulked      | bulk'st      | bulk'dst       |
|     | skulks      | skulked     | skulk'st     | skulk'dst      |
| 32. | <i>rks</i>  | <i>rkt</i>  | <i>rkst</i>  | <i>rktst</i>   |
|     | marks       | marked      | mark'st      | mark'dst       |
|     | shirks      | shirked     | shirk'st     | shirk'dst      |
|     | works       | worked      | work'st      | work'dst       |
|     | lurks       | lurked      | lurk'st      | lurk'dst       |
| 33. | <i>rbz</i>  | <i>rbd</i>  | <i>rbst</i>  | <i>rbdst</i>   |
|     | barbs       | barbed      | barb'st      | barb'dst       |
|     | curbs       | curbed      | curb'st      | curb'dst       |
|     | absorbs     | absorbed    | absorb'st    | absorb'dst     |
|     | disturbs    | disturbed   | disturb'st   | disturb'dst    |

34.	<i>thz</i>	<i>thd</i>	<i>thst</i>	<i>thdst</i>
	sheathes	sheathed	sheath'st	sheath'dst
	swathes	swathed	swath'st	swath'dst
	breathes	breathed	breath'st	breath'dst
	wreathes	wreathed	wreath'st	wreath'dst
35.	<i>j</i>	<i>jd</i>	<i>jst</i>	<i>jdst</i>
	cage	caged	cag'st	cag'dst
	pledge	pledged	pledg'st	pledg'dst
	bridge	bridged	bridg'st	bridg'dst
	grudge	grudged	grudg'st	grudg'dst
36.	<i>ch</i>	<i>cht</i>	<i>chst</i>	<i>chtst</i>
	stretch	stretched	stretch'st	stretch'dst
	match	matched	match'st	match'dst
	pitch	pitched	pitch'st	pitch'dst
	touch	touched	touch'st	touch'dst
37.	<i>rch</i>	<i>rcht</i>	<i>rchst</i>	<i>rchtst</i>
	search	searched	search'st	search'dst
	lurch	lurched	lurch'st	lurch'dst
	march	marched	march'st	march'dst
	perch	perched	perch'st	perch'dst

## SYLLABICATION

"Point thy tongue on the anvil of truth."—PINDAR.

A syllable is a word or part of a word uttered with a single impulse of the voice.

A monosyllable is a word of one syllable, a dissyllable of two syllables, a trisyllable of three syllables, a polysyllable is a word of four or more syllables.

The last syllable of a word is called the ultimate; the next to the last, the penult; and the third and fourth from the end are called respectively the antepenult and pre-antepenult.

Many words that are written as monosyllables are pronounced as dissyllables. This arises from the fact that the sounds which necessitate the two vocal impulses will not combine with sufficient closeness to permit their utterance with a single impulse. The words *our*, *hour*, *sour*, *flour* are spoken with two impulses as certainly, as *cower*, *dower*, *tower*, *flower*. The words *chasm*, *spasm*, *prism*, have as many vocal syllables as *cousin*, *basin*, *prison*. Even in such words as *elm*, *helm*, *film*, *culm*, in which the *l* and *m* unite much more closely, the uncultivated are apt to interpose a vowel in order to secure greater ease of utterance, hence we frequently hear these words pronounced, *ellum*, *hellum*, etc.

The uneducated, and even many among the cultivated classes of society, are apt to omit syllables that should be sounded. *Ev'ry* for *every*, *his'try* for *history*, *sev'ral* for *several*, *mem'ry* for *memory*, *fam'ly* for *family*, illustrate a class of errors that abound in nearly every community. While it is possible to find such extravagances of pronunciation as Dickens so happily caricatures in his "*Martin Chuzzlewit*," the opposite fault of slighting and omitting syllables is much more common.



One of the most charming characteristics of instrumental music is known as "delicacy of touch." Nothing so quickly marks the finished artist. To be able to strike each syllable of a word and each sound of every syllable with due force and give to it its proper character and quantity is as truly a token of cultivated speech as is the other of musical excellence.

Words are divided into syllables for the purpose of showing either their pronunciation or their etymological composition. As more persons are interested in the pronunciation of words than in their derivation, the syllabication as found in most dictionaries is based upon the orthoëpical principle.

Every sounded vowel marks a syllable. A word will have at least as many syllables as it has vowel sounds. *In-di-vid-u-al-i-ty* has seven sounded vowels, and it has, therefore, seven syllables.

The vowels *e* and *i* are sometimes silent, leaving the consonants of the written syllable to represent the spoken syllable; as *e-v'l*, *bri-dl*, *ba-s'n*, *cous'n*, *giv'n*. A word may, therefore, have more syllables than it has vowels sounded.

Orthoëpists differ in opinion concerning the number of syllables in certain classes of words. The vowels *e* and *i* are, by some authorities, made silent or they are blended with other vowels. By other authorities they are given separate sounds. Some pronounce such words as *glacial*, *series*, *sentient*, *hygiene*, *tedious*, *trivial*, *junior*, with three syllables, others pronounce them with two.

The close relationship existing between *i* and *y* is shown in the words *tedious*, *trivial*, *junior*. When pronounced with two syllables the *i* changes to *y*, forming the spoken words *ted-yus*, *triv-yal*, *jun-yor*.

In such words as *glacial*, *series*, *sentient*, *hygiene*, when pronounced with two syllables, the *i* becomes silent.

## ACCENT

In the English language every word of more than one syllable is pronounced with a stress of voice, called accent, upon one of its syllables. In words of three or more syllables there are usually two accents, one light and the other stronger. The greater stress is called the primary accent; the lighter, the secondary. In words of six or more syllables there are often found three accents, one strong and the others light. Orthoëpists generally mark the two light accents alike and call both secondary. The acute ear will discover that there is frequently a difference in the degree of stress or force with which the syllables of lighter accent are struck, so that we would be justified in designating the accented syllables as primary, secondary, and tertiary, and in giving each a distinctive mark.

These accents exert considerable influence upon the vocal sounds. In monosyllables and in accented syllables the vowels are uttered with distinctness; in unaccented syllables they are often more or less obscured.

The character of the sentiment has also much to do in determining the sharpness or the obscurity of the vowel sounds. In colloquial language they are not only obscured, but often lean toward sounds of easier utterance; in the more dignified forms of discourse the sharpness of both vowel and consonant sounds is more fully preserved. "Those who wish to pronounce elegantly," as Walker truly remarks, "must be particularly attentive to the unaccented vowels, as a neat pronunciation of these forms one of the greatest beauties of speaking."

Nouns of two syllables generally take the accent upon the first; as, *almond*, *bellows*, *brigand*, *caisson*, *currant*, *dahlia*, *decade*, *expert*, *falcon*, *frontier*, *sachem*, *orchid*, *squalor*, *strata*, *truffle*.

The ordinary reader or speaker, though ignorant of the

above and other general laws of accent, instinctively obeys them. When, therefore, he meets with an exception to the rule, unless he is very familiar with the true pronunciation of the word, he is almost certain to mispronounce it. For this reason the exceptions are more important for study than the words falling under the rule. Examples : *address, adept, adult, allies, annex, ascent, bouquet, cabal, contour, divan, excess, research, resource, morass, recess, romance, compeer, finance, recourse, routine, grimace, melee, mustache, pretence, pretext, surtout.*

Adjectives of two syllables, like nouns, take the accent upon the first ; as, *currish, diverse, extant, jocund, piquant.* Exceptions : *canine, expert, robust, verbose, condign, occult, prolix, jocose, rotund, saline, supine.*

Verbs of two syllables take the accent upon the second ; as, *amass, digest, erase, suffice, surname, ferment, purloin.* Exceptions : *construe, donate, sojourn, preface, ransack, comment, gyrate, harass, locate, vacate.*

In words of three or more syllables, the place of most frequent accent seems to be upon the antepenult. This is called by Walker the favorite accent of the language. Examples : *dogmatist, duplicate, earnestness, elliptical, economist, exterminate, simultaneous, ammoniacal, homœopathy, hypochondria, idiosyncrasy, dicotyledonous, impracticability, monocotyledonous, valetudinarian, incommensurability, unintelligibility.*

The exceptions to this rule are many and various. Words ending in *tion, cion, sion*, usually take the accent upon the penult ; as, *attraction, interjection, coercion, comprehension, multiplication, personification.*

Many words of classical origin retain the original accent ; as, *acu'men, abdo'men, lyce'um, muse'um, bitu'men, hori'zon, sonor'ous, deco'rum, athenæ'um, mausole'um, parago'ge.*

Many derivatives retain the accent of the words from which they are derived. From *censure* we have *censur-*

*ing, censurable*; from *contribute* we have *contributor, contributory*. To this rule we also find many exceptions. The above rule for terminations in *tion* always supersedes the law of derivatives, hence we have *contribution, confiscation*. Such exceptions as the following are also very common: *chastisement, comparable, disputable, lamentable, impiously, irreparable*.

In many cases the accent seems to be quite arbitrary. In the following words it is very often misplaced: *def'icit, hos'pitable, for'midable, con'tumely, des'picable, no'menclature, per'emptory, ex'emplary, con'tumacy, or'thoëpy, or'thoëpist, ob'ligatory, indis'putable, indis'solubly, manumit', magazine', accli'mated, defal'cate, inun'date, excul'pate, inqui'ry, expo'nent, condo'lence, oppo'nent*.

#### DISCRIMINATIVE ACCENT

Accent is sometimes employed to discriminate between words of the same spelling, but with a difference in meaning or use. In accordance with the rule previously stated, the noun and adjective forms take the accent on the first syllable and the verb forms on the last.

<i>Noun</i>	<i>Verb</i>	<i>Noun</i>	<i>Verb</i>
ab'stract	abstract'	des'ert	desert'
ac'cent	accent'	es'cort	escort'
af'fix	affix'	es'say	essay'
cem'ent	cement'	ex'port	export'
col'lect	collect'	ex'tract	extract'
com'pact	compact'	fer'ment	ferment'
con'tract	contract'	fore'cast	forecast'
con'cert	concert'	im'port	import'
con'duct	conduct'	im'press	impress'
con'fine	confine'	in'cense	incense'
con'sort	consort'	in'sult	insult'
con'test	contest'	ob'ject	object'
con'vert	convert'	out'law	outlaw'



<i>Noun</i>	<i>Verb</i>	<i>Noun</i>	<i>Verb</i>
per'fume	perfume'	trans'fer	transfer'
per'mit	permit'	trans'port	transport'
pre'fix	prefix'	guil'lotine	guillotine'
pres'ent	present'	quar'antine	quarantine'
pro'test	protest'		
reb'el	rebel'	<i>Adjective</i>	<i>Verb</i>
rec'ord	record'	ab'ject	abject'
ref'use	refuse'	ab'sent	absent'
sub'ject	subject'	fre'quent	frequent'
sur'vey	survey'	pres'ent	present'
tor'ment	tortment'	com'pound	compound'

## ANTITHETICAL ACCENT

When the accent is transferred from the syllable upon which it properly belongs, to another syllable, in order to show contrast of thought, it is called antithetical or rhetorical accent. All literature abounds in these antitheses, so that the reader of even ordinary ability instinctively adapts himself to the change of accent. Examples: He must in'crease but I must de'crease. Pardon our sins of o'mission as well as of com'mission. This corrupt'ible must put on in'corruption, and this mor'tal must put on im'mortality.

## INFLUENCE OF ACCENT ON THE VOWEL SOUNDS

1. **Obscure a.**—The vowel *a*, when it forms or terminates an unaccented syllable has the sound of *obscure a*; as in *a-mong*, *bi-na-ry*, *i-de-a*. When the *a* is followed by an accented vowel it takes a shortened form of *long a*; as in *ā-e'-ri-al*, *chā-ot'ic*. When *h* follows *a* in a final unaccented syllable, the vowel takes the sound of *obscure a*; as in *Je-hó-vah*, *Mes-sí-ah*.

2. **ar.**—In the unaccented terminal syllables *ar* and *ard* the vowel has the sound of *Italian a*, slightly obscured.



Some orthoëpists give these terminations the sound of *ur* and *urd*, but this places a premium upon slovenliness of pronunciation. The *Italian a* is easily preserved, and when lightly, yet distinctly, uttered, will not offend the most fastidious ear. Examples: *liar, cellar, pillar, collar, dollar, scholar, solar, polar, lunar, regular, circular, popular, particular, niggard, sluggard, tankard, drunkard, dullard, spikenard, leopard, dotard, dastard, leeward, homeward, steward, backward, awkward, coward, froward, upward, downward, forward, vineyard, hazard, lizard, wizard.*

3. *ate*.—In the unaccented final syllable *ate*, the vowel takes the sound of *long a*. In verbs of this termination the sharpness of the vowel is fully preserved; as in *vacate, dedicate, calculate, articulate*. In nouns and adjectives the *long a* is more obscure; as *certificate, duplicate, advocate, mandate, agate, frigate, surrogate, opiate, articulate, licentiate, prelate, chocolate, pirate, primate, delicate, intricate, roseate, desolate, ultimate, intimate, fortunate.*

The distinction between the sharper and the more obscure forms of *long a* is brought out most clearly in the use of the same word; as in *articulate* (adjective), *articulate* (verb), *separate* (adjective), *separate* (verb).

It will be observed, too, that the most obscure form of this unaccented termination occurs in nouns and adjectives of two syllables; as in *climate, legate, private*. This is due to the fact that the syllable of greatest stress is usually followed by that having least stress. In words of more than two syllables the primary accent frequently occurs on the antepenult or pre-antepenult, so that by the time the terminal syllable is reached, there is a gain in stress almost or quite equal to a secondary accent.

The degree of the stress largely determines the sharpness or obscurity of the vowel. In the terminal syllable of the words *calculate, advocate, duplicate, delicate, chocolate, private*, the *a* represents a series of fine gradations of

sound, apparent to every acute ear. To assign a separate symbol to each of these would greatly mystify the average student, and would so complicate the table of sounds as to impair its utility. Many orthoëpists have been perplexed by these obscure vowels, and have adopted various expedients to meet the difficulty. The simplest, and perhaps the best method of disposing of the problem is to make the pronunciation conform as nearly as possible to the orthography, uttering the vowel sound with that degree of lightness which the absence of the accent demands. This will preserve the *long a* in the unaccented terminal syllable *ate*, as in the words just named. It will preserve the *Italian a* in such words as *dollar*, *nectar*, *pillar*; it will preserve the *coalescent e* in such words as *mutter*, *tapir*, *nadir*, *martyr*; it will preserve the *coalescent o* in *actor*, *victor*, *captor*; and give to *coalescent u* only such words as *sulphur*, *murmur*.

4. *e*.—The letter *e* has the same sound in unaccented syllables that it has when under the accent. When it forms or terminates an unaccented syllable it has the sound of *long e*, given with a shortened quantity and with a light, yet distinct stroke. This sound and that of unaccented *short i* afford the finest opportunity for the exercise of that “delicacy of touch,” which marks the cultured reader or speaker. Never suffer *long e* to degenerate into *short u*, in such words as *elegant*, *appetite*, *elegy*, *enemy*, *society*, *genesis*, *antecedent*, *Cicero*, *vertebrate*.

The sound of *short i* is sometimes incorrectly substituted for *short e* in such words as *wicked*, *riches*, *basket*, *honest*. In French words as *e-lite*, *me-lee*, *de-but*, *de-bris*, *re-gime*, *pro-te-ge* the *e* takes the sound of *long a*.

The unaccented *er* should not change to *ur* in such words as *robber*, *suffer*, *offer*, *barber*, *hatter*, *vesper*, *aster*, *either*, *neither*.

5. *i*.—Unaccented *i*, when it forms or terminates a

syllable, takes the sound of *short i*, as in *dif-fi-dent*, *wit-ti-ly*, *hap-pi-ly*, *pret-ti-ly*, *mer-ri-ly*, *I-tal-ian*, *in-el-i-gi-ble*, *un-in-tel-li-gi-bil-i-ty*, *in-di-vis-i-bil-i-ty*. To this rule there are many exceptions.

Webster says, "The *i* is usually long in the initial syllables *i*, *bi*, *chi*, *cli*, *cri*, *pri*, *tri*." To the first of these there are few if any exceptions other than *iguana*, *Italian*, *italicize*, and their derivatives. To the second there are no exceptions among words in ordinary use other than *bi-tu'-men* and its derivatives, *bi-tu'-min-ous*, *bi-tu'-min-ate*, etc. The word *biography* is often incorrectly pronounced with *short i* or *long e* in the initial syllable.

The initial syllable *chi* is sounded like *ki* in all words in which *r* begins the second syllable, as in *chīrog'raphy*, *chīrol'ogy*, *chī'romancy*, *chīron'omy*, *chīrop'odist*, and their derivatives. The initial syllable *cli* has but few exceptions, the most important of which are *clīmacter'ic* (or *clīmac'teric*), *clīmacter'ical*, *clīnomet'ric*. The syllable *cri* conforms very closely to the rule, as in *crīnoid'al*, *crīnoid'ean*, *crīte'rion*, *crīnig'erous*, *crīnose'*. The word *critique* is an exception.

The initial syllable *pri* has few if any exceptions, but is oftener mispronounced than most of the others. The sound of *long i* should be preserved in *primacy*, *primate*, *primeval*, *primogeniture*, *primordial*. In accordance with the rule, the sound of *long i* should be preserved in *triassic*, *tribunal*, *tricennial*, *trident'ate*, *triennial*, *tri'fid*, *trifur'cate*, *trigram'mic*, *trigyn'ia*, *trilem'ma*, *trilo'bate* (or *tri'lobate*), *tri'lobite*, *trilobit'ic*, *tri'meran*, *trimes'ter*, *trimet'rical*, *trinerv'ate*, *trīnōd'al*, *trio*, *tripartient*, *triphyl'lous* (or *trīph'yllous*), *triplicity*, *trisperm'ous*, *triter'nate*, *triumphant*, *trium'vir*. In a few of the above words the accent falls upon the initial syllable, which in itself, would tend to preserve the *long i* sound. The *i* of the initial syllable of the following words is short: *tri-syllable*, *trichī'na*, *trichino'sis*, *trij'ugous* (or *trīju'gous*), *tris-planchnic*, *trigynous*.



The unaccented terminal *i* of other initial syllables is often incorrectly sounded. In accordance with the general rule, it should be short, unless there is some special reason to the contrary. The following and their derivatives require short *i*: *didactic*, *didactyl*, *digest* (verb), *digress*, *digression*, *dilapidate*, *dilate*, *dilemma*, *dilute*, *dilution*, *diluvial*, *dimension*, *diminish*, *diploma*, *direct*, *directly*, *divan*, *diverge*, *divert*, *divest*, *divine*, *divulge*, *divide*, *fidelity*, *finance*, *financial*, *financier*, *hilarity*, *minute* (adjective), *miraculous*, *piano*, *piazza*, *pilaster*, *tirade*, *virago*, *vituperate*, *vivacious*.

The following, contrary to the general rule, require long *i*: *divaricate*, *sinecure*, *siren*, *tiny*, *dioptrics*, *diurnal*, *diæresis*, *diocesan*.

6. *o*.—The letter *o*, when it forms or terminates an unaccented syllable has its regular long *o* sound, often shortened by the omission of the *oo* vanish, as in *hero*, *motto*, *crocodile*, *syllogism*, *volcano*.

7. *u*.—The letter *u*, when it forms or terminates an unaccented syllable takes its regular long *u* sound, frequently modified by its surroundings. When it forms a syllable and the preceding syllable ends with *r*, as in *er-u-di-tion*, *vir-u-lent*, orthoëpists differ concerning the vowel sound. The *r* is too potential to suffer its influence to be bounded by a syllable or stayed by a hyphen. It is safe, therefore, to assume that the vowel sound should be long *oo*, just as in *rude*, *brute*, *crude*, in which *r* precedes *u* in the same syllable.

8. *y*.—The letter *y*, when a vowel, takes the sound of *i*, and is subject to all the laws governing that letter. When it forms or terminates an unaccented syllable, it becomes short *i*, as in *a-nal'-y-sis*, *syn-on'-y-my*, *a-poc'-ry-pha*, *ap'-a-thy*, *pit'-y*. In the unaccented final syllable *fy* of verbs it has the sound of long *i*; as in *gratify*, *testify*, *ratify*. In other terminal syllables of verbs it also takes the sound of long *i*; as in *multiply*, *occupy*, *prophecy*. It will be observed that,

although the dictionaries place no accent upon the terminal syllables in the above verbs, yet they actually possess a strongly marked secondary accent.

9. **ei**.—The unaccented vowel digraph *ei* has the sound of *short i*; as in *foreign, mullein, forfeit, surfeit*.

10. **ey**.—The unaccented vowel digraph *ey* has the sound of *short i*; as in *alley, galley, valley, honey, money, journey*. The noun *survey* is an exception to this rule.

11. **ie**.—In the plurals of nouns ending in *y* preceded by a consonant, and also in the third person singular, present tense, and in the past tense and past participle of most verbs that end in *y*, preceded by a consonant, the unaccented vowel digraph *ie* has the sound of *short i*; as in *treaties, cities, qualities, carries, hurries, worries, married, buried, palsied*. But in the third person singular present tense, and also in past tense and past participle of verbs ending in *fy*, and of the verbs *multiply, occupy, prophesy*, this digraph has the sound of *long i*.

12. **ou**.—The vowel digraph *ou* in the unaccented final syllable *ous* has the sound of *short u*; as in *anxious, zealous, famous, ruinous*.

Guard against the fault of inserting an additional syllable in such words as *tremendous, stupendous, mountainous*, pronouncing them *tre-men'-di-ous* (or *tre-men-jus*), *stu-pen'-di-ous, moun-tain'-i-ous*. Even where the vowels *e* and *i* are prefixed to the terminative *ous*, thus seeming to justify the additional syllable, the *e* or *i* is suppressed in pronunciation. Examples: *herba'ceous, outra'geous, coura'geous, spa'cious, gra'cious, saga'cious, vexe'tious, conta'gious, relig'ious*.

13. **ow**.—The vowel digraph *ow*, in an unaccented final syllable, takes the sound of *long o*, without the vanish; as in *narrow, meadow, fellow, window, borrow, sorrow, furrow*. Guard carefully against the common faulty pronunciation, *narrüh, meadüh, fellüh*, etc.



## UNACCENTED TERMINAL SYLLABLES

1. The organs of articulation should be trained to strike the vowels in unaccented syllables with accuracy and ease, but with that inferior emphasis which should always distinguish the unaccented from the accented vowels. The consonants should also be neatly and properly struck, with a degree of force proportioned to the stress required upon the syllable.

2. *al.*—In such words as *cymbal, verbal, medical, magical, logical, comical, typical, physical, practical, recital, ornamental, pentecostal, sacerdotal*, preserve the sound of *short a* slightly obscured. Do not suffer the *a* to become a silent letter, as in *cymb'l, verb'l*, nor allow it to be changed to *short u*, as in *cymbul, verbul*. Make a proper distinction between the words *medal, meddle; metal, mettle; pedal, peddle; bridal, bridle; dual, duel; radical, radicle; capital, capitol*.

3. *as.*—In such words as *pancreas, boreas, bias, alias, capias, atlas, Christmas, copperas*, the vowel in the terminal syllable takes the sound of *short a*, verging slightly toward *short u*.

4. *ain.*—Many words ending in unaccented *ain* are mispronounced. The vowel is *short i*, sharply defined but lightly uttered. Examples: *villain, chaplain, chamberlain, murrain, chieftain, plantain, fountain, mountain, captain, certain, curtain*. A few exceptions occur. The words *chilblain* and *cordwain* require *long a*. Authorities differ greatly in the pronunciation of *porcelain*. Some give it three syllables; others two. A few give the vowel in the terminal syllable the sound of *short i*, in accordance with the rule, but the larger number preserve the sound of *long a*. Usage is also divided on the word *quatrain*, the weight of authority being in favor of *long a*, while some excellent authorities prefer *short i*.

The nautical terms *boatswain* and *cockswain*, in dignified

discourse, should be pronounced with *long a*; but colloquially and in the language of the sailor they are usually pronounced *bō'sn* and *cock'sn*.

5. **any.**—The termination *any* is the subject of much dispute among orthoëpists. In words like *miscellany*, *chatellany*, *castellany*, the primary accent usually falls upon the pre-antepenult, or earlier, so that when the *a* of this termination is reached, the stress upon this syllable justifies the use of *long a*. Some orthoëpists, however, regard the *n* of the last syllable as having an influence upon the *a*, which, in their estimation, justifies the use of *short e* as the proper sound for the penult. The words *any* and *many* are the only ones that should be sounded with *short e*.

In words of three syllables, like *company*, *litany*, *botany*, the *a* either terminates or forms an unaccented syllable, and should have the sound of *obscure a* in accordance with the rule.

6. **ary.**—In words of four or more syllables ending in *ary*, like *lapidary*, *legendary*, *subsidiary*, *vocabulary*, *extraordinary*, *valetudinary*, *disciplinary*, the secondary accent, which usually falls upon the penult, gives a long quantity to the vowel *a*; but the *r*, the most potent of all the consonants, reaches back to the preceding vowel, and changes what would otherwise have been *long a* to *coalescent a*. The orthographic division of the syllables places the *r* in the ultimate, but the orthoëpic syllabication refers it to the penult.

Most words of three syllables ending in *ary* take the accent on the first, as *diary*, *salary*, *primary*, *summary*. This makes the *a* to form or terminate the unaccented syllable, hence it takes the sound of *obscure a*. The words *canary*, *vagary*, *unwary* are exceptions.

In the polysyllables *peniten'tiary*, *infirm'ary*, *anniver'sary*, *parliament'ary*, *testament'ary*, *element'ary*, *supplement'*

*ary*, the primary accent falls upon the antepenult, which gives to the vowel in the penult the sound of *obscure a*, as in the trisyllables before referred to.

Following the general rule that a vowel forming or terminating an accented syllable is long, the orthoëpists and lexicographers mark such words as *vary*, *wary*, *Mary*, *canary*, *vagary*, with *long a* in the penult. It is a question whether the softer form of *coalescent a* would not be better. The latter sound is not only much more agreeable to the ear, but it is also used in the above and similar words by a great many cultivated people.

7. *el*.—In the unaccented terminal syllable *el* the *e* is generally sounded ; as in :

angel	damsel	model	timbrel
barbel	duel	mongrel	tinsel
barrel	fardel	morsel	towel
bowel	flannel	newel	trammel
brothel	fuel	nickel	travel
bushel	funnel	novel	trowel
camel	gavel	panel	tunnel
cancel	gospel	parcel	vessel
cartel	gravel	pommel	vowel
carvel	gruel	quarrel	apparel
chancel	hovel	rebel	asphodel
channel	jewel	revel	calomel
chapel	kennel	rowel	caravel
charnel	kernel	satchel	citadel
chisel	label	scalpel	doggerel
corbel	laurel	scoundrel	enamel
counsel	level	sequel	infidel
crewel	libel	sorrel	mackerel
cruel	lintel	squirrel	philomel
cudgel	marvel	tassel	sentinel

In the following words the *e* of the *el* termination is

not sounded: *bevel*, *betel*, *chattel*, *drazel*, *drivel*, *dishevel*, *easel*, *grovel*, *hazel*, *mantel*, *mussel*, *mispickel*, *mangel-wurzel*, *ouzel*, *ravel*, *rivel*, *scovel*, *shekel*, *shovel*, *shrivel*, *snivel*, *swingel*, *swivel*, *teasel*, *toggel*, *towsel*. The *el* termination of these words is, therefore, sounded like the *le* termination of *beetle*, *mantle*, *muscle*, *mangle*.

8. **en.**—Such forms of pronunciation as are unusual or out of the regular order are much more frequently violated than those that are easy and follow the beaten track. The words that fall under the above rule for the *el* termination are, therefore, more important to the student than those that come under the exceptions. It requires somewhat more care and effort to say *an-gel* or *ves-sel* than to say *an-g'l* or *ves-s'l* and hence the words which require the sounding of the *e* are very often mispronounced.

The rule for the *en* termination requires the suppression of the *e*, and is, therefore, just the opposite of that for *el*. So few persons mistake the pronunciation of the words falling under the rule, and so many are at fault in respect to the exceptions, that it is necessary to emphasize the importance of drill and study upon the latter. Under the rule we have such words as *golden*, *garden*, *burden*, *heathen*, *blacken*, *spoken*, *broken*, and many others. The words *often*, *soften*, *fasten*, *hasten*, *chasten*, *listen*, *glisten*, *moisten*, *christen*, suppress both *t* and *e*, and must be pronounced *of'n*, *sof'n*, etc.

The exceptions to this rule consist of words ending in unaccented *en*, preceded by the liquids *l*, *m*, *n*, *r*. Under *l* we have *pollen*, *sullen*, *woollen*, but the common words *fallen*, *stolen*, *swollen* suppress the *e*, and come under the general rule.

Under *m* we have *flamen*, *hymen*, *omen*, *women*, and the trisyllables *abdomen*, *acumen*, *bitumen*, *cerumen*, *legumen*, *regimen*, *specimen*, and the polysyllable *catechumen*. Under *n* we have *linen* and under *r* the words *barren*, *siren*, *warren*.



There are a few scattering words that retain the *e*, and that cannot be grouped under any head. The more common are *aspen*, *chicken*, *Eden*, *hyphen*, *kitchen*, *lichen*, *marten*. Some admit of two pronunciations, one sounding the *e*, the other suppressing it; as, *mitten*, *sloven*, *sudden*. The following are of rare occurrence: *bounden*, *jerken*, *batten*, *mynchen*, *paten*, *patten*, *platen*, *roven*, *ticken*, *wicken*, *yewen*.

9. **ery.**—When the *e* takes the secondary accent it is short; as in *monastery*, *dysentery*, *presbytery*. When the primary accent falls on the antepenult the *e* is coalescent; as in *mastery*, *livery*, *lottery*, *discovery*, *flowery*.

10. **il.**—Words ending in unaccented *il* sound the *i*. These words, like those ending in *el* and the exceptions in *en*, are, by many readers and speakers, often incorrectly pronounced. A diligent practice upon the following words will therefore be profitable: *anvil*, *cavil*, *civil*, *council*, *fossil*, *fusil*, *pencil*, *peril*, *pupil*, *lentil*, *vigil*. When two consonant sounds precede the *il* in the same syllable, and in words of three or more syllables, the short *i* sound is less liable to be slighted or omitted; as in *April*, *nostril*, *tendril*, *tranquil*, *codicil*, *utensil*. In the three words, *evil*, *weevil*, *devil*, the *i* is silent.

11. **in.**—The sound of short *i* should be carefully preserved in *cabin*, *bobbin*, *robin*, *griffin*, *coffin*, *muffin*, *virgin*, *urchin*, *dolphin*, *welkin*, *gherkin*, *firkin*, *goblin*, *javelin*, *muslin*, *pippin*, *florin*, *resin*, *rosin*, *latin*, *matin*, *satin*, *spavin*, *ruin*. The words *raisin*, *basin*, *cousin*, *ravin* suppress the *i* in the terminal syllable.

12. **ide.**—Among the most uncertain and unsatisfactory subjects in the realm of orthoëpy are the terminations *ide*, *ile*, *ine*, and *ite*. In most monosyllables and accented syllables the silent *e* in such a situation reaches back over the intervening consonant, and makes the *i* long; as in *wide*, *file*, *pine*, *site*. But in unaccented syllables and in



those having a secondary accent there is but little to guide us in determining whether the vowel sound is *long i*, or *short i*. To increase the difficulty the dictionaries and orthoëpists are themselves greatly at variance.

The chemical terms *bromide*, *chloride*, *iodide*, *oxide*, *sulphide*, should be pronounced with *short i*. While authority may be found for pronouncing them or some of them with *long i*, the tendency is toward *short i*, and uniformity of usage is thereby secured. To pronounce some of them with *long i* and others with *short i* only increases the confusion and uncertainty already existing. Where uniformity and simplicity of pronunciation can be secured without a violation of the forms sanctioned by the best authorities, there should be a willingness on the part of readers and speakers to conform to such usage, even at the sacrifice of a preferred form of pronunciation.

13. *ile*.—Accent on the penult tends to make the *i* in the terminal syllable *ile short*; as in *agile*, *fragile*, *facile*, *docile*, *subtile*, *reptile*, *fertile*, *hostile*, *futile*, *servile*, *sterile*, *projectile*, *bis-sextile*. To this rule there are a few exceptions; as in *edile*, *exile*, *gentile*.

When the primary accent falls upon the antepenult there is a gain of stress by the time the ultimate is reached that is almost or quite equal to a secondary accent. This tends to make the *i* in the terminal syllable *long*; as in *reconcile*, *crocodile*, *chamomile*, *eolipile*, *infantile* (or *-tîl*). To this rule there are some exceptions; as in *imbecile*, *juvenile*, *versatile*, *mercantile*, in which the *i* is *short*.

14. *ine*.—The pronunciation of this terminal syllable is the most irregular, uncertain, and unsatisfactory of all. The influence of accent, according to the previous note, should make the *i short* in the *ine* termination of dissyllables whose accent falls on the first syllable. The following words conform to that rule, although some of them are often mispronounced: *ben'zine*, *bro'mine*, *chlorine*, *corvine*,

*citrine, destine, doctrine, engine, ermine, famine, jasmine, marine, lupine* (or *ī*), *morphine, myrrhine, pristine, rapine, sanguine, turbine, vulpine*. But the following require *long i*: *bovine, carbine, carmine, cervine, co-sine, errhine, feline, outline, quinine, strychnine* (or *-nine*), *vaccine* (or *-cine*). Even those dissyllables that take the accent on the ultimate are often mispronounced either by misplacing the accent or changing the vowel in the last syllable to *long e*. The following should be pronounced as marked: *calcīne'*, *canīne'*, *salīne'*, *supīne'*, *trepħīne'* (or *-ēne*).

The following trisyllables and polysyllables also require *long i*: *asinine, aquiline, brigandine, brigantine* (or *-tīn*), *calcimine, cannabine, capitoline, celandine, columbine, concubine, crystalline, eglantine* (or *-tīn*), *infantine* (or *-tīn*), *interne'cine, leonine, metalline, muscadine, porcupine, saccharine* (or *-rīn*), *saturnine, serpentine, sibylline, superfine, sycamine, turpentine, valentine*. The following proper adjectives and nouns, often mispronounced, also take *long i*: *Appenine, Argentine, Palestine, Palatine, Alpine* (or *-pīn*), *Aldine* (or *-dīn*), *Byz'antine* (or *By-zan'tīne*), *Clementine* (or *-tīn*), *Florentine* (or *-tīn*), *Lev'antine* (or *Le-van'tīne*).

Many words of three or more syllables require *short i*. The following take the accent on the penult: *adamantine, Alexandrine, amaranthine, Augustine, clandestine, determine, examine, elephantine, hyacinthine, Euxine, illumine, imagine, intestine, predestine*. These also require *short i*, and take the accent upon the antepenult: *alkaline* (or *-tīne*), *celestine, coralline, discipline, feminine, gelatine, genuine, heroine, iodine* (or *-dīne*), *Jacobine, jessamine, libertine, masculine, medicine, nectarine, nicotine, palatine, paraffine, respertine, Philippine, Tripoline, tourmaline*.

In a comparatively few words the *i* of the *ine* termination takes the sound of *long e*. The following are the most important: *machine, marine, ravine, routine, sābine'*, *sar'dine* (or *-dīn*), *bombazine, gabardine, guillotine, magazine, quaran-*

*tine, submarine.* Guard carefully against sounding the *i* like long *e* in the following: *ben'zine*, *bro'mtne*, *brig'antne* (or *-tīn*), *eglantne* (or *-tīn*), *calcēné*, *car'bīne*, *morphīne*, *nico-tine*, *paraffīne*, *pristine*, *quinine*, *rapine*, *strychnine* (or *-nīn*), *turbīne*, *vac'cīne* (or *-cīn*).

15. **ite.**—Less difficulty is encountered with this termination than with any other of this group. Most of the common words require *short i*; as *definite*, *exquisite*, *favorite*, *hypocrite*, *infinite*, *opposite*, *perquisite*, *requisite*, *respite*. The exceptions, as *expedite*, *parasite*, *recondite*, which require long *i*, are so familiar as rarely to be mispronounced. Nearly all the medical and chemical terms, as *aconite*, *sul-phite*, require long *i*, as also do the terms in geology and mineralogy; as *albite*, *anthracite*, *andalu'site*, *apatite*, *bromite*, *chlorite*, *chondrodite*, *diorite*, *dolomite*, *graphite*, *hepatite*, *indicolite*, *iolite*, *kyanite*, *lepid'olite*, *malachite*, *oolite*, *rubellite*, *scapolite*, *stalac'tite*, *stala'g'mite*, *syenite*, *zeolite*.

16. **on.**—When the unaccented terminal syllable ends in *on* the *o* leans toward *short u*, but in most cases it should be pronounced as *short o*; as in *ribbon*, *cordon*, *dragon*, *gal-lon*.

When the *o* is preceded by *c*, *ck*, *s*, *t*, *z*, it is usually suppressed; as in *bacon*, *beacon*, *deacon*, *falcon* (*faw'kn*), *beckon*, *reckon*, *reason*, *treason*, *season*, *mason*, *benison* (*-zn*), *venison* (*-zn*), *poison*, *prison*, *garrison*, *damson* (*-zn*), *crimson* (*-zn*), *parson*, *person*, *lesson*, *cotton*, *button*, *glutton*, *mutton*, *blazon*. To this rule there are some exceptions; as *piston*, *lexicon*, *hori'zon*, which sound the *o*.

17. **ort.**—The *o* of the unaccented terminal syllable *ort* should be pronounced with *coalescent o*, tending slightly toward *coalescent u*; as in *effort*, *comfort*, but in such botanical terms as *liverwort*, *spearwort*, *feverwort*, *milkwort*, *pipe-wort*, and many others ending in *wort*, the terminal syllable is pronounced like *wurt*.

18. **ory.**—In words ending in *ory*, if the accent falls on



the antepenult, the vowel is *long o*, with a short quantity, and tends slightly toward *coalescent u*; as in *theory*, *memory*, *cursory*, *illusory*, *satisfactory*. If the accent falls on the pre-antepenult, or earlier, there is such gain in stress by the time the *o* is reached as to amount almost or quite to a secondary accent, and the sharpness of the *long o* is much more fully preserved; as in *predatory*, *prefatory*, *ob'ligatory*, *supererog'atory*, *signif'icatory*.

19. **ure.**—This termination is somewhat uncertain. The more precise orthoëpists require a well-preserved *long u*, slightly clipped, so as to make a close and smooth union with *t*, or *d*, or whatever consonant may precede. The more lenient and careless authorities permit almost any pronunciation that will suggest the meaning of the word. While we occasionally hear that pedantic and affected pronunciation which puts the *t* and *d* into the penult in such words as *nature*, *verdure*, often with a slight hiatus before the *u*, we much more frequently hear that coarse articulation which changes the *t* to *ch*, and the *d* to *j*, as in *nā'-chur*, *ver'-jur*. With practice it is possible for the clumsiest tongue to form a close and easy union of the consonants *t* and *d* with the *long u*, slightly clipped, and thus to preserve a chaste and elegant pronunciation of that long list of words ending in *ure*. Practice upon the following words will tend to establish a correct habit in the use of this termination: *verdure*, *figure*, *tenure*, *feature*, *créature*, *stature*, *fracture*, *lecture*, *picture*, *structure*, *culture*, *vulture*, *venture*, *capture*, *rapture*, *scripture*, *torture*, *pasture*, *gesture*, *moisture*, *posture*, *future*, *fixture*, *ligature*, *miniature*, *temperature*, *literature*, *legislature*, *agriculture*, *architecture*, *peradventure*, *intermixture*.

Those who would change *long u* into *long oo* after *j*, as in *June*, *jurist*, *juniper*, would also change the *long u* in such words as *injure*, *perjure*, into *long* or *short oo*, and some, perhaps, into *coalescent u*. But *long u* may follow *j*



in monosyllables and accented syllables, and there is no good reason for changing it in the unaccented syllables above referred to. The absence of the accent will obscure the vowel slightly, and cause it to bend toward *short oo*.

As *long u* cannot follow the sound of *sh*, or its cognate *zh*, the vowel sound in the *ure* termination of such words is changed by some authorities to *long oo*, by others to *short oo*, and by still others to *coalescent u*. The best current usage is quite uniform in favor of *shur* and *zhur* as applied to the words in frequent use, and, for the sake of uniformity, the words less commonly used should follow the same law; as *censure*, *pressure*, *fissure*, *tonsure*, *pleasure*, *measure*, *treasure*, *leisure*, *closure*, *composure*, *exposure*, *erasure*, *seizure*.

20. **tle.**—In the termination *tle* following *s*, the *t* and *e* are both suppressed, leaving *l* to form the last syllable; as in *castle*, *nestle*, *pestle*, *trestle*, *wrestle*, *thisle*, *whistle*, *epistle*, *bristle*, *gristle*, *jostle*, *apostle*, *bustle*, *hustle*, *rustle*.

### PHONETIC ANALYSIS

There is no exercise superior to that of phonetic analysis for securing correctness, as well as distinctness of pronunciation. The clearly defined enunciation of the individual sounds, the close and smooth union of these sounds in syllables with attention to the modifications of the sounds which such combination implies; the proper division of the word into syllables; the correct accent as applied to the several syllables of the word; the due subordination of the unaccented syllables, all combine to render the subject of phonetic analysis the most important in the whole realm of orthoëpy.

In the class-room it will also be found very helpful as a means of enabling the teacher to test the pupils' knowl-

edge of pronunciation. To hear each member of a class of forty or fifty pupils pronounce a list of thirty words would involve much more time than is commonly assigned to a single recitation; but a class of a hundred or more persons could write the analysis of that number of words, compare them with the teacher's analysis on the blackboard and report the result, all within an hour.

A wide experience in the work of orthoëpy leads the writer to conclude that, notwithstanding the noble efforts that are being put forth in the elementary schools, many persons have a very limited knowledge of the elements of spoken language. The work of phonetic analysis, as set forth in this volume, will, therefore, begin with the very first steps, and gradually lead to the more advanced work. If the pupils already have some knowledge of the work, the first eight or ten exercises may be taken hurriedly or be entirely omitted, as the teacher may determine.

#### SUGGESTIONS.

1. Prolong each word in the following exercise, and listen carefully to the sounds made in its utterance.

2. Make the prolonged sounds of equal length so far as possible.

3. Note that the sounds in the syllables *no* and *lo* have vocality, and that the first element in the syllables *so* and *ho* is merely breath unvocalized.

4. Ear training is the important thing at this stage of the work. The teacher should, therefore, ask only such questions and make such suggestions as will stimulate interest and inquiry, but should not confuse the mind of the pupil with a multiplicity of details.

#### EXERCISE 1

no	man	sun	net	map
lo	fan	fun	let	lap
so	men	sin	sip	met
ho	fen	fin	lip	set

5. The explosive aspirates *t* and *p* cannot be prolonged, but they should be neatly struck.

6. The *short e* and *short i* in the previous exercise should be held firmly, and not suffered to slide into *long a* and *long e*.

7. To inspire confidence, the first three or four exercises may be first spelled by the class in concert, but this should be followed in the same lesson by individual work. With children who have had no instruction in word analysis it is better, in the first eight or ten exercises, to limit the work to the analysis for sound, and afterward review with instruction in the application and use of the diacritical marks. With adult students and with children who have had previous instruction in sound analysis, the use of diacritical notation may begin with the first exercise and continue regularly throughout.

### EXERCISE 2

lad	beg	bid	band	bold
mad	get	din	snug	dust
sad	keg	not	glad	yelp
pad	wed	win	jest	wend

8. The above exercise introduces several new elements, including the difficult sounds of *b*, *d*, and *g*. Strive to secure a strong, firm, vocalized sound of these three letters, being careful to avoid the very common error of beginning or ending the sounds with an obscure form of *short u*.

9. Except *k*, *p*, and *t*, prolong the sounds, as before, giving as much quantity as possible to *b*, *d*, and *g*.

### EXERCISE 3

cash	both	when	marsh	midst
shun	thin	whelp	charm	thump
bench	blush	smash	trench	bunch
child	shrub	tramp	chest	thrash

10. Call attention to the aspirate digraphs, *sh*, *ch*, *th*, and *wh*, and explain how certain sounds require two letters to represent them.

11. The letter *r* has a trilled sound before a vowel as in *shrub*, *tramp*, *trench*, *thrash*, but is smooth after the vowel, as in *marsh*, *charm*. Drill upon the two forms until the distinction is not only clearly understood but also easily made. Such words as begin

with *thr*, as *thread*, *three*, *thrice*, *thrill*, etc., have been found helpful in getting the trilled *r*.

### EXERCISE 4

toil	found	sing	than	bide
spoil	bound	fling	them	dine
broil	ground	song	thus	note
soil	south	swung	that	wine

12. Call attention to the vowel digraphs (diphthongs) *oi* and *ou* in the first and second columns; and to the consonant digraph *ng* in the third. The *ng* is a simple elementary sound and must not end with a *g* sound.

13. Note the difference between the vocal *th* of the fourth column, and the aspirate *th* in the third exercise.

14. Note the silent terminal *e* in the fifth column and its influence upon the preceding vowel of the same word. Compare these words with those of the third column in Exercise 2.

### EXERCISE 5

seek	moon	wall	fare	far
weed	rood	hall	pare	par
spleen	spool	yawl	care	car
green	doom	pawn	tare	tar

15. Note the vowel digraphs *ee* and *oo*; the influence of *ll* upon *a*; the influence of silent *w* upon *a*; and of silent *e* upon the preceding vowel in the fourth column. Compare columns four and five.

### EXERCISE 6

feat	cull	shown	daunt	earth
great	full	drown	pause	hearth
bear	rush	grown	said	road
fear	bush	brown	braid	broad

16. Note how *ea* in the first and fifth columns represents five different sounds; how *u* in *full* and *bush* represents *short oo*; how *ow*, *au*, *ai*, and *oa*, in the third, fourth, and fifth columns repre-



sent various sounds. State which are the usual and which the exceptional sounds, and illustrate by the use of additional words.

## EXERCISE 7

sail	deign	brief	guide	soul
plaid	seize	friend	build	rout
said	eight	died	suit	route
aisle	sleight	sieve	suite	would

17. Beginning with the above, the exercises may profitably be used for oral pronunciation as well as for written analysis.

## EXERCISE 8

quaff	brass	last	clasp	prance
staff	mass	mast	gasp	trance
craft	pass	past	grasp	ant
draft	lass	cast	rasp	chant
graft	grass	ask	chance	grant
haft	glass	bask	dance	pant
raft	fast	cask	lance	blanch
shaft	blast	task	glance	branch

18. In districts where the use of *intermediate a* is not current, practice upon the above list should be repeated until every pupil can strike the vowel sound with accuracy and confidence, and, if possible, until he has learned to use it unconsciously in his reading and conversation. Refer to the rule governing the use of *intermediate a*, page 101.

## EXERCISE 9

balm	calf	bath	first	burst
palm	half	path	serge	surge
calm	aunt	laugh	earn	urn
psalm	daunt	launch	pearl	purl

19. In all the written analyses after the third exercise the words should be rewritten by the pupil, omitting all silent letters, and making the necessary substitution of the letters in order to secure

the best representative characters for the several sounds. For *how* use *ou*, and not *ow*; for *gem* use *j*, and not *g*; for *cut* use *k*, and not *c*, etc.

20. Remember that constant repetition is indispensable to the establishment of the habit of correct pronunciation.

21. Carefully avoid the substitution of *short a* for *Italian a* in the first three columns of the foregoing exercise. See Note 18 under Exercise 8. Insist upon the vowel distinctions in the fourth and fifth columns.

### EXERCISE 10

car	carry	carol	carter
mar	marry	marital	martyr
her	herring	herald	herbage
sir	sirrah	sirup	sirloin
for	torrid	foreign	formal
fur	furrow	borough	furnace
myrrh	myrrhine	myriad	myrtle

22. Note the normal sound of the vowels *a, e, i, o, u, y*, when followed by *r*, as in the first column. The *a* is Italian; the *e, o*, and *u* take the *coalescent* sound; the *i* and *y* in the first column are identical with *e*. While *Italian a* is often found unaccompanied by *r*, as in *bath, calf, palm*, all the other vowel sounds in the first column are determined by the letter *r*, and are called *coalescents*.

23. Note that the accented vowels in the second and third columns are *short a, e, i, o, u*, quite unlike the vowel sounds of the first column. The change is in conformity to the following law, which is very broad in its application: WHEN A VOWEL FOLLOWED BY *r* TERMINATES AN ACCENTED SYLLABLE, AND THE NEXT SYLLABLE BEGINS WITH *r* OR A VOWEL, THE VOWEL IN THE ACCENTED SYLLABLE TAKES ITS SHORT SOUND. To this rule we have a few exceptions, consisting chiefly of derivative adjectives ending in *ry* and *ish*, as *tärry, starry, furry, currish*, in which the vowel sound in the primitive word undergoes no change.

24. Note that when the *r* is followed by another consonant the vowel before the *r* has its normal sound. See fourth column.

25. The sound of *short u* with *r*, as in *furrow, borough, hurry*, is not found in the utterance of many persons, although in strict conformity with the law as stated in Note 23 above. Give it careful practice until the pupil is able to sound it correctly and easily.

## EXERCISE 11

chance	chants	patience	patients
tense	tents	presence	presents
dense	dents	commence	comments
sense	cents	frequency	frequents
mince	mints	penitence	penitents
prince	prints	affluence	affluents

26. After the written and oral analysis of the above words, pronounce them in pairs, as *chance, chants, tense, tents*, and bring out the distinction clearly and sharply.

## EXERCISE 12

anger	conquer	vanquish	congratulate
banquet	congress	extinguish	congressional
finger	hunger	congregation	congruity
linguist	bungle	manganesian	concomitant

27. Note that when *n* terminates an accented syllable and the next syllable begins with the sound of *g* or *k*, the letter *n* represents the sound of *ng*. Even the secondary accent, as in the last two words of the third column, preserves the *ng* sound, but when there is no accent on the syllable ending with *n*, as in the words of the fourth column, the *n* takes its own sound.

## EXERCISE 13

bomb	bombard	bombazine	knowledge
come	comely	company	hautboy
some	comfort	comfiture	financier
plover	compass	somebody	guaranty

28. Note that *o* frequently represents the sound of *short u*, as in the words of the first three columns.

## EXERCISE 14

exact	exhale	exhalation	excellence
exert	exhaust	exercise	expedition
exist	exhibit	exhibition	extemporize
example	exhort	execrate	extravagance

29. Note that *x* takes the sound of *gz* when it is immediately followed by an accented syllable beginning with a vowel (see first column); also, when the accented syllable following begins with *h* (see second column). When *x* is followed by a syllable beginning with *h* or a vowel, but which does not have the accent, or when it is followed by a consonant, regardless of the place of the accent, it takes the sound of *ks* (see third and fourth columns).

### EXERCISE 15

disaster	dismal	within	forthwith
discern	disdain	without	herewith
disease	dishonest	withhold	therewith
dissolve	dishonor	withstand	wherewith

30. In many monosyllables the terminal *s* represents the sound of *z*, as in *as, is, has, his, was, does, goes*. In a few words the *s* of the prefix *dis* also takes the *z* sound (see first and second columns). On many words, however, the authorities are divided.

31. The *th* of the prefix *with* takes the subvocal sound, as in *that, them*. When employed as a suffix, *age* is divided.

### EXERCISE 16

aspen	hymen	fallen	gospel
chicken	omen	stolen	rebel
hyphen	women	swollen	squirrel
kitchen	abdomen	soften	chattel
lichen	acumen	chasten	shekel
marten	bitumen	listen	shrivel

32. See rules for *en* and *el* terminations, pages 149 and 150.

### EXERCISE 17

assuredly	amazedness	cavil	pupil
confessedly	composedness	civil	evil
designedly	blessedness	fossil	weevil
confusedly	confusedness	pencil	devil

33. Adverbs formed by adding *ly*, and nouns formed by adding *ness* to verbs ending in *ed*, sound the *e* in the *ed* syllable.

34. See rules for *il* termination, page 151.



## EXERCISE 18

lengths	plough	hough	manœuvre
breadths	dough	through	extraordinary
widths	cough	weight	telegraphy
depths	tough	height	sardonyx

35. Avoid the faulty forms *lenx*, *lenths*, *lenkths* in the pronunciation of the first word ; *brets*, *brethts*, *bredts* in the pronunciation of the second ; *wits*, *witths*, *wids* in the third ; and *deps*, *debths* in the fourth.

## EXERCISE 19

with	placard	bronchitis	circuit
booth	bouquet	meningitis	blackguard
beneath	tartaric	laryngitis	spouse
bequeath	research	peritonitis	blouse

36. The first four words require vocal *th*, and are frequently mispronounced.

37. Medical terms ending in *itis*, like those in the third column, take *long i* with the accent on the penult. Do not substitute *long e*.

## EXERCISE 20

cracked	crutch	thoracic	splenetic
decked	blotch	spasmodic	politic
blocked	much	soporific	catholic
picked	such	balsamic	climacteric

38. Silent *c* usually intervenes between a single vowel and *k* ; as in *flecked*, *knocked*. Between a vowel digraph and *k* the *c* does not appear ; as in *soaked*, *leaked*, *looked*.

39. Between a single vowel and the consonant digraph *ch*, the letter *t* usually intervenes ; as in *catch*, *wretch*, *hitch*. In such case the *t* must be regarded as silent, and the digraph *ch* be given its normal sound, as in *chin* ; or, if the *t* be sounded, the digraph *ch* must be regarded as an equivalent for *sh*, as in *chaise*. The words *much*, *such*, *which*, *rich*, are exceptions to a very general rule. Like *c* in the words of the first column, the *t* is omitted before *ch* when a vowel digraph precedes ; as in *peach*, *broach*, *crouch*.

40. Adjectives ending in *ic* usually take the accent upon the penult ; as *intrinsic*, *forensic*, *antarctic*. There are a few exceptions ; as *impolitic*, *lunatic*, and the words found in the fourth column.

EXERCISE 21

think	sugar	truths	blatant
clank	coffee	youths	swarthy
uncle	truffle	breaths	stolid
monkey	cupboard	heaths	strata

41. Note that *n* before *k* in the same syllable represents the sound of *ng*. Compare the sound as represented by *n* in the words *thin* and *think*. See Note 27 under Exercise 12.

42. In forming the plural of nouns whose singular ends in aspirate *th*, this sound usually changes to vocal *th* and the *s* sound changes to *z*, as in *baths*, *wreaths*, *oaths*, *paths*, *mouths*. Such exceptions as *truths*, *heaths*, *broths*, are often mispronounced.

EXERCISE 22

viscount	borealis	wiseacre	troche
squalor	tribunal	transition	tepid
sojourn	truculent	trilobite	plover
suffice	tyrannic	sepulture	conjure
feline	acclimated	horizon	adverse
canine	chastisement	albumen	adult
brigand	communist	amateur	allies
basalt	antarctic	contrary	adept

43. In such words as *suffice*, *tyrannic*, *acclimated*, *communist*, *allies*, the student is often in doubt whether to use a single or a double consonant in his analysis. Orthoëpists themselves are at variance.

If we hear but one *n* in *any*, it is evident that we hear but one in *penny*. There are as many *t* sounds in *pity* as in *pretty*. There are more *p* sounds in *oppose* than in *choppy* ; more in *appear* than in *happy*. The following rule will meet the case : *When the accent falls upon the first of a double consonant, use but one in the written analysis ; when the accent falls upon the second, use both.*

## EXERCISE 23

address	composite	condolence	coquetry
archives	colportage	sulphuric	corridor
assets	subsidence	defalcate	lethargic
aroma	promulgate	objurgate	integral
caloric	mischievous	controvert	overseer
occult	enervate	illustrate	virago
extant	gondola	vehement	expletive
ally	sacristan	orchestra	inquiry

## EXERCISE 24

diverse	connoisseur	pyramidal	aureola
contour	unbrageous	allopathist	sublunary
penult	allegiance	camelopard	officinal
pretence	convenient	contumacy	matutinal
portent	herbaceous	periphrasis	athenæum
compeer	immediate	reparable	telegraphist
frontier	surveillance	secretory	prolocutor
construe	congenial	secretary	hymeneal

## EXERCISE 25

excise	hegira	excretory	perfunctory
quinine	ambrosia	suicidal	approbative
ornate	biennial	coliseum	legislature
overt	aphelion	capillary	capitoline
decade	convivial	isothermal	recognizance
recess	courteous	provocative	compensative
bestial	peculiar	quadrupedal	chalcony
genius	bounteous	legislative	mediæval

EXERCISE 26

surnamed	combatable	pedagogy	reconnoissance
tedious	ambrosial	neuralgia	inconvenience
caisson	conservator	ameliorate	receptivity
nuncio	comparable	emollient	pharmaceutist
patois	recitative	palliative	ignominious
suavity	photographer	rationale	irrefragable
satiate	refutable	egregious	christianity
fealty	respirable	parhelion	homœopathic

EXERCISE 27

alien	apotheosis	reciprocity	portfolio
series	demoniacal	omniscient	peculiarity
genial	appreciate	irrefutable	ingratiate
ratio	magnesia	plagiarism	sociality
trivial	bestiality	fiduciary	indicatory
spaniel	ingenious	impartiality	magnolia
sentient	ingenuous	discourteous	auxiliary
jovial	pecuniary	octogenary	irrevocable

EXERCISE 28

hideous	finale	sociable	substantiate
cordial	junior	bivouac	ingredient
zouave	glacial	guardian	superficies
jujube	folio	mollient	prescience
morale	ordeal	casualty	nescience
banian	premier	breviary	initiate
nausea	javelin	nauseous	flageolet
hygiene	inertia	unctuous	beauteous



## EXERCISE 29

irreparably	monocotyledonous	incommensurability
fragmentarily	trigonometrically	hypochondriacally
illimitable	obligatorily	indemonstrableness
peremptorily	chirographically	intercartilaginous
dicotyledonous	encyclopediacal	irrefragability
inexplicably	exemplarily	paleontologically
indissolubly	incomparably	unparliamentarily
lamentably	incorporeality	plenipotentiary

Those who find difficulty in pronouncing long words having many syllables should practice upon the above list until an easy enunciation is secured.\*

## GENERAL EXERCISES.

## I.

1. He uttered a sharp, shrill shriek and was lost in the shroud of shifting mists.
2. He burst his bonds and sprightly sprang upon the furious foe.
3. His hand in mine was fondly clasped as we stiffly stood and gasped for breath.
4. He twists his texts to suit the sects.
5. Rejoiceth not in iniquity, but rejoiceth in the truth.
6. As a man thinketh, so is he.
7. Why did the fly fly? Because the spider spied her.
8. The cross old dog sat on a log and watched the frog as he croaked in the bog.

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\* A convenient little volume, entitled "Handbook of Pronunciation," published by The Penn Publishing Company, Philadelphia, will be found helpful in determining the pronunciation of the unusual words in the foregoing lists.

9. His song was strong though not very long, and then it grew soft and was lost in the loft.

10. The stupid duke grew enthusiastic over the superficial gewgaw.

II.

1. The superintendent presented the juvenile students with tulips and chewing gum.

2. The jubilant suitor played his lute under the spreading juniper tree.

3. The dubious duke duped the tuneful junior and created a ludicrous tumult.

4. The hurrying current furrowed a path through the slumbering borough.

5. Jack Strapp took Jack's strap to mend Jack's trap.

6. It will pay nobody. It will pain nobody.

7. Deep in unfathomable mines

He treasures up his bright designs.

8. Goodness centers in the heart. Goodness enters in the heart.

9. His cry moved me. His crime moved me.

10. That morning, thou that slumber'dst not before,  
Nor sleep'st, great Ocean, laid'st thy waves at rest,  
And hush'dst thy mighty minstrelsy.

III.

1. The advancing lance chanced to glance and passed the panting mastiff's head.

2. The dancing lass quaffed off her glass, and danced and pranced to the entrancing lute.

3. This shaft was grasped by the gasping class, who passed the flask and quaffed a draught.

4. The learned hermit stirred the herbs with certain earnestness.

5. He read the thirty-third chapter and the first verse with earnest fervor.

6. The nervous merchant served the thirsty Jerseyman with gherkins, perfumes, sperm-oil and thermometers.

7. The universal verdict was first rehearsed by the nervous clerk.

8. The turbulent furrier burst the bars and hurled his purse into the seething surge.

9. The dauntless captain of the staunch and jaunty launch laughed at his wrathful aunt, twirled his mustache and proceeded to take his bath.

10. The last stanza, describing the severest storm of the season, was the best.

## VISIBLE EXPRESSION OR GESTURE

"Her flesh was the soft, seraphic screen of a soul."—ROBERT BROWNING.

Visible Expression is that which addresses itself to the eye. It mirrors thought and feeling in attitudes of the body, directions of the arm, positions of the hand, and expressions of the face. In a sense, it is a universal language, and although the characteristic manifestations may differ among different nationalities, the spirit thereof cannot be mistaken. What is true regarding nationalities is also true of the individual. Heredity, temperament, and environment may, and do modify the *mode*, but every human being expresses himself by the same Natural Laws. The mode may be finished, easy, and artistic, or it may be crude, faulty, and ungraceful, while not infrequently, in those who have little command of muscle or nerve force, it degenerates into meaningless motions and grimaces, so that the entire tract of visible expression, like an "unweeded garden," is in need of cultivation. True, one with an untutored manner, possessing a keen, analytic mind, a kind and generous heart, and a finished rhetoric, may convince and please his hearers; but if his *expressive* powers are made commensurate with his *other* gifts he will not only satisfy his audience, but by this added irresistible force, will turn conviction and pleasure into entrancement and delight. Expression, both visible and vocal, has attracted the attention of many minds since it became one of the lost arts of the Greeks. By some it is regarded as belonging only to the stage; by others as a spontaneous outgrowth of instant thought or feeling, and consequently not susceptible of being taught. On the contrary, it is not restricted in any sense to the *public platform*, but enters into *all* life everywhere, whatever its con-



dition or surroundings. Consciously or unconsciously, it is the factor in the majority of our impressions of others, and its powers may be greatly enlarged and enriched and made highly demonstrative.

In cultivating the Physical part of our Being so as to reflect the thought and feeling, it is needful, first, to acquire command of muscle and nerve force; second, to understand the Principles or General Laws controlling Expression and, third, to apply these principles in exercises for practice, allowing the speaker to express the varying degrees which belong to the different conditions and emotions, according to his conceit or fancy.

All art is more or less imitative; yet, after certain mechanical processes have been learned, the speaker should cease to think of principles and allow his mind and feeling to play at will, for he has become strong in his own *liberated* powers.

## GYMNASTICS

"All means that conduce to health can neither be too painful nor too dear."  
—MONTAIGNE.

Valuable as is physical exercise for every one, it becomes especially so, for all who aim to move the masses, by the power of thought and feeling, as it is manifested through grace, eloquence, and potency of expression.

It is through the outward or physical nature that the inner part of the being manifests itself, and whatever can be done to render the outer more pliable and more responsive is preparing the way to free and effective delivery. In no way can this be done so well as through physical training—not indeed, through growth of powerful muscle but through the *education* and *mastery* of muscle and the *training* of nerve force.

Gymnastics as now taught in this country, under the

German, Swedish, and French or Delsarte systems, is naturally divided into Medical, Martial, Educational, and Æsthetical gymnastics, and each of these has its appropriate place and value in reference to grace, health, and physical development. The exercises presented in this work are divided into Educational and Æsthetical Gymnastics, and are formulated upon the systems already named.

*Educational Gymnastics*, for their distinctive purpose, aim to secure mastery of the muscles through the agency of the will ; to give them tone, vigor, and pliancy ; to render the body elastic in balancing and poising and to give general freedom of movement ; all of which, in addition, are conducive to health.

*Æsthetical Gymnastics*, which are likewise excellent as health exercises, contribute more specifically to ease of posture, to harmony and rhythm (the constituent elements of grace), and to the training of the body and its members as instruments of Expression.

### *Suggestions Preliminary to the Practice of Exercises*

#### The Dress

A regulation costume, such as is used in gymnasiums, can be adopted if desired, and the whole effect made pleasing to the eye, though it is not necessary for successful practice ; but it is *very essential* that the clothing be light in weight, and so adapted as not to restrict the movements. Full freedom must be given to neck and limbs, and no abnormal pressure or weight should bear upon the more vital parts. For ladies a loose underwaist should be worn to which the skirt of the dress is attached, and a blouse waist or sailor jacket may complete the dress. In these days, when women are taking a just pride in being healthful, it is not to be presumed that any one with

common sense, will attempt to practice any gymnastics in society dress, tight waist, or stays.

Gentlemen, in practicing, should lay aside cuffs, collar, coat, vest, and suspenders; or what is better still, wear a negligee shirt, with pantaloons adjusted by a belt. The shoes for both sexes should be light, low ones without heels, in order that the ankles may be unrestricted and strengthened.

### The Practice

A word of advice may be given here to the novice. In exercising, avoid extremes. Begin and close exercises gently, doing the more vigorous work between. Avoid standing in drafts, but have the air in the room cool and pure. Exercise symmetrically, so that the different parts of the body may be evenly developed. Do not call into action muscles that are not required in a given exercise. Be careful to tension and stretch muscles, with the intervening relaxation, but avoid jerks. Whether exercising yourself or directing others, make the exercises a positive pleasure—enjoy them, enter into them with enthusiasm, and study with an artist's eye the precision and harmony of motion and poise. Practice patiently and regularly, and do not be discouraged if the looked for results are not at once apparent. Both time and labor are required to render the muscles pliant and plastic. In all exercises, breathe freely and deeply through the nostrils and not through the mouth, and never practice until wearied. If after exercising a few times dizziness occurs, accompanied by sharp pains under the shoulder blades, or if there is a too rapid or irregular heart beat, consult a physician before proceeding further, as serious complications may ensue.

# EDUCATIONAL GYMNASTICS

Educational Gymnastics are divided into Free Work and Calisthenics.

NOTE.—No attempt is made to include heavy apparatus work—this belongs specifically to the gymnasium, and is not essential to the object in view, in this book.

In Free Work the various exercises are performed without the use of any apparatus.

In Calisthenics the apparatus is moved by the body, and consists of exercises or drills with dumb-bells, wands or bar-bells, rings, clubs, pulley weights, poles, hoops, ropes, foils, and broadswords.

Exercises of special use to students in oratory are limited to free work, wands, and dumb-bells, and these for convenience and development are arranged in groups consisting of

1. Preliminary Exercises.
2. Head Exercises.
3. Trunk and Abdominal Exercises.
4. Shoulder Blade Exercises.
5. Arm Exercises.
6. Balance Movements and Leg Exercises.

*The Preliminary Exercises* are for the purpose of securing muscular control, correcting basic positions, and attaining poise through due observance of the law of gravity.

*The Head Exercises* are for the purpose of correcting a hollow chest and protruded chin, and to give nobility of carriage to the entire body.

*The Trunk and Abdominal Exercises* serve to expand the chest, straighten the spine, strengthen the parts about the waist and the walls of the abdomen, and conduce to greater healthfulness of the internal organs.



*The Shoulder Blade and Arm Exercises* give strength and tone to the muscles of the upper extremities, and correct the faulty habit of drooping shoulders and protruding shoulder blades.

*The Balance Movements and Leg Exercises* serve to give ease, grace, and celerity in motion, as well as dignity to carriage of body.

NOTE.—The exercises given in the above classification, either singly or in combination, are arranged in various groups or orders, and will be found in their proper connection in the succeeding pages.

### Nomenclature

For Free Work and Calisthenics the following nomenclature, now used mainly in Gymnasiums, is adopted. This, if followed, in connection with the additional explanations and illustrations, will lead to a ready comprehension of the exercises.

The term *Lateral*, both for position or exercise, means directly to the side, either to right or left, as may be indicated.

*Vertical* means perpendicular to the plane of the horizon, or in same direction as the spine.

*Horizontal* means parallel to the horizon in any direction from the body.

*Prone* means turned toward the earth.

*Supine* means turned from the earth.

*Rotation* means moving *with* the axis. The parts or members of the body which can be rotated are head, trunk, arms, and thighs.

*Circumduction* means moving *about* the axis. The parts or members of the body which can be circumducted are head, trunk, and upper and lower extremities.

*The Flexors and Extensors* are muscles belonging exclusively to the upper and lower limbs, hence the terms

*flexion* and *extension* apply only to exercises relating to them; as we flex or extend forearms, hands, and fingers, thighs, legs, and feet.

*Half-flexion* means to flex the limb to right angle.

*Bending* applies to exercises of head and trunk.

*Toe-touch* means toe alone touches the floor.

*Lunge* or *Full-out* means that the foot is advanced two or three times its own length, and the charging limb is bent at the knee, with line of gravity in charging limb.

An *Oblique* or *Diagonal* motion or position of upper or lower limbs is in a direction midway between front and lateral, or lateral and back, as may be indicated.

*Arms down* means arms hanging down at side, little finger almost touching thigh.

*Rigid* means limbs or body stiffened.

*Heels closed* means placed together, toes out at an angle of about sixty degrees.

*Hips firm* means hands on hips, fingers front, thumbs back, elbows in line with shoulders.

*Knees firm* means lower limbs unbent at knees.

### Positions

*First position* or *fundamental position* is standing with heels closed, knees firm, hips in, and arms down at side, little finger almost touching thigh.

*Second position*, or *wing standing position*, is same as the first position, except hips are *firm*.

*Stride position* means separating the closed heels once the length of the foot sidewise.

*Parade rest position* is right foot back of left, with hollow of foot near left heel, line of gravity in right limb, left knee slightly relaxed.

*Standing in lengths* means one foot in advance of the other according to distance indicated.

*Standing in widths* is same as stride position, except according to distance indicated.

In teaching a class the command *Class—Attention!* means that when the second word is given the pupils take position and remain quiet for the next order.

*Hold!* or *Halt!* means a pause in *walk, march* or *exercise*.

The command *Break ranks—March!* means that the class is dismissed.

The teacher should count aloud for the class until the order of exercises is easily remembered. Good music is not only a great attraction, but inspiring and helpful to both pupils and instructor, but care must be exercised that it does not lead the pupils to become mechanical or jerky. For Free Work use marches and polkas; for wands, marches; for dumb-bells, marches and waltzes; for marching and fancy steps, slow and quick marches and galops.

NOTE.—Preliminary to the regular order of exercises, and as an adjunct in securing the most satisfactory results therefrom, attention is directed to the importance of standing and walking properly, practice in each constituting, also, a pleasing and healthful gymnastic. With these may be fittingly included the most approved way to sit, to rise, to courtesy, to kneel, and to bow.

## CARRIAGE OF BODY

"No harmonious movement of body is possible without a correct action of the muscles."—GUTTMANN.

It is not necessary when saying "that good health depends upon a proper carriage of the body," to substantiate the statement by argument, yet, how few persons while admitting the fact practice what they believe. Ever ready to recognize and admire the elastic step and majestic mien, yet they fail to utilize the natural endowments of which they are possessed. While it is not desirable that every one should stand, sit, or move in precisely the same manner,

there are certain rhythmic laws in regard to both posture and attitude, the observance of which will conduce to health of body and beauty of form, without in the least interfering with diversity in manner, bearing, or personality.

As the proper carriage of the body, especially of its vital organs, is both healthful and graceful, it is necessary first to learn the appropriate position that each of its members should take. The simplest position is to place the heels as closely together as the contour of the lower limbs will permit, with toes turned outward at an angle of about sixty degrees; the *knees* should be *firm*, hips inward, shoulders on line with hips, head easily erect, with crown of head highest; chest raised—that is, drawn upward, thus liberating respiratory organs and abdominal viscera. Allow weight of body to rest on balls of feet. Standing thus, the line of gravity falls between the feet near the line of the toes. In this position see that no part of the body is unduly tensioned, and that all the sustaining muscles are in tone, but pliant. This is not only a good position for a proper carriage, but it is a fundamental position in the regular gymnastic exercises, and from this other and more complex positions are taken. The line of gravity, however, must not be broken nor distorted in passing from one basic position to another, for if this happens, the entire body is thrown out of the lines of both strength and grace. The lower limbs being controlled by special laws relating to the centre of gravity, the *line of gravity* becomes a *controlling* influence in standing or in moving, and any variation of it mars the whole posture.\*

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\* The great care which painters and sculptors exercise upon this very point when placing inanimate figures upon canvas, or in chiseling them in marble, shows how important in their estimation is the observance of this rule. Should not at least the same care be taken by every one concerning his own physical being, when the object is health, comfort, capability, and beauty?



**Usual Faults in Standing**

1. Protruded chin.
2. Hollow or relaxed chest.
3. Protruded hips and abdomen.
4. Toes not at proper angles.
5. Both knees relaxed.
6. Arms hanging too far forward.
7. Looseness in all parts of the body.
8. Over-nicety in all parts of the body.
9. Stiffness in all parts of the body.

*Exercises Corrective of Faults in Standing*

1. Stand with heels closed and rise on toes.
2. Extend arms obliquely forward and downward, palms of hands toward earth, at same time head and chest drawn upward, crown of head highest. Sustaining this position, let hands fall easily to side.
3. Walk about room with light weight upon head.
4. Walk about room on toes with stiff knees.
5. Poise body forward without bending in hips or knees, carrying line of gravity to toes, from toes to heels, then to right side, then to left side. Repeat many times.
6. Place one foot three or four inches in advance of the other and rise on toes.
7. Stand at the side of a room, which has neither surbase nor other projection: let the back of head, shoulders, rump, and heels touch the wall: from this position advance several paces, retaining the upright carriage of the body.

NOTE.—The carriage or position should be that in which one can rise upon the toes without swaying the body forward from the ankles or bending in the hips.

## WALKING

"The natural gait arises, not from strength of muscle (false activity of the muscles), but from the law of gravity."—GUTTMANN.

Some one has said that all created things having the power of locomotion, except man, move in harmonious correspondence with the law of their nature. He alone hops and halts, trudges and strides, limps and ambles, and moves over the ground in a variety of other ways, all of which are in opposition to the rhythmus of his being. Much of this, without doubt, is due to the environment incident to civilized life, more to the burdens imposed upon humanity by the *dicta* of fashion, and still more to carelessness and ease of self. The *need* to man of walking no one will question. It is an absolute necessity. To walk easily and well, should be desired by every one on account of comfort and health; to walk elegantly, should be coveted, for it is an art.

When the right muscles are exercised and a proper pendulous action takes place, walking becomes a pleasure, because the exercise is made easy, because, in itself, it is exhilarating, and, being mostly in the open air is, for both sexes, a most healthful gymnastic.

## Faults in Walking

1. Walking with weight on heels, thus jarring spine.
  2. Bobbing body up and down.
  3. Rolling gait.
  4. Pitching gait.
  5. Strutting gait.
  6. Loose or shuffling gait.
  7. Hip action.
  8. Stiff leg (muscles between knee and ankle strongly tensioned).
  9. Unequal or irregular step.
- Walking may be termed a series of arrested fallings,

and has been uniquely defined as "a steady forward movement of the torso through a regularly repeated action of the lower limbs." In other words, when there is an impulse to move the body forward, the line of gravity immediately passes to one foot alone; the other foot is then loosened from the earth (the heel rising first) and the knee is relaxed; the muscles between the knee and ankle are relieved of tension, and the limb is thrust forward or pried over in a lever-like way by the powerful muscles of the thigh, in which the principal action in walking takes place. The foot is next set upon the ground, the ball of the foot touching first, if there is no artificial heel to prevent; if there is, the heel will touch the ground first, but it should be the inner part of the heel—that is, the part nearest the ball of the foot, and almost simultaneously with this should be the touch of the ball of the foot. In a similar manner the other foot is carried forward, the repeated movement resulting in a pendulous action of the body—induced by the forward shifting of the line of gravity. The body inclines slightly forward, to accommodate itself to these changes, but must not be bent at the hip. The head should be held easily but not stiffly erect, and in line with the continuously advancing limbs. The hands, unless supporting or carrying some object, should be down, at the side, and allowed to share the easy pendulous action of the body, so as to aid rather than hinder the elasticity of the step. For comfort and grace of movement the length of the step should not extend beyond the length of one's own foot—that is, the advancing foot should be carried forward until the heel is distant one foot-length from the toe of the stationary one. Of course when pupils are moving in line this cannot be so precisely followed. Then a regulation step must be adopted.

In presenting the mechanical processes of good walking no attempt is made to correct individual peculiarities, but

simply to render it possible for each person to move in accord with the law by which all are governed; nor is there any attempt to repress the mood which may be dominating the mind and which often influences the gait. The perfection of walking lies in a movement so steady, that one is reminded of the gliding of a boat over a still stream, or the skimming of a swallow through the air.

All exercises, either in walking or marching, should be taken in gymnastic shoes, or in easy shoes of light weight, without heels, so that the foot may have as nearly as possible the freedom of a natural step. For out-door exercise the shoe should be stouter, with broad soles and low, flat heels.

#### Walking Backward

The backward step is especially valuable as an exercise in acquiring ease of gait and agility in the use of the feet. It should be carefully practiced by all who are engaged in any kind of platform work, and also by those in other walks of life.

In walking backward the inner part of the great toe should touch the floor first, then the entire foot sinks downward in its place, the knees being turned outward to preserve the equilibrium. Care should be taken not to displace the line of gravity by drawing head and shoulders forward.

#### *Exercises Conducive to a Free and Elastic Step*

1. Walking or marching in regular step (quick and slow).
2. Walking or marching on toes.
3. Walking or marching on toes with stiff knees.
4. Walking or marching on toes with alternate knee bending.
5. Walking or marching with toe-touch and step.



6. Walking or marching with cross step.
7. Walking or marching on toes with cross step.
8. Walking or marching with toe-touch and cross step.
9. Walking or marching with foot crossing and knee bending.
10. Running on toes.
11. Walking backward.
12. Running backward.

NOTE.—From the above many other useful combinations in marching may be made.

### SITTING

To assume an easy and upright attitude or position in sitting, the following directions should be observed : Place one foot two or three inches back of the other, toes of both feet outward, the heel of the advanced foot toward the hollow of the backward one. Then with line of gravity in backward limb, with torso inclined forward, and head slightly backward, evenly sink to seat.

### RISING

In preparing to rise, place the feet in position similar to that taken in preparing to sit, with weight in back limb and with a like inclination of torso and head.

### COURTESYING

In courtesying assume the same general position and inclination of body and head, bending the limbs also in the same manner as in preparing to sit ; except that the lengthwise position of the feet should be increased, especially if the courtesy be profound. While the posture is held, there must be ample bend in hips and back knee.

### KNEELING

To kneel easily and gracefully place one foot backward as in courtesying ; then with a similar inclination of body

and head, the line of gravity in forward limb, and with slight pressure on toes of backward one, sink upon retreated knee. In so doing let both limbs sustain the weight of body; the line of gravity thus falls between the feet. On assuming an upright posture slowly carry rear foot forward to a normal position.

### BOWING

Bowing is the most common of all salutations, and consists ordinarily of simply a slight inclination of the head, but if occasion demand, it may be the deeper and more reverential one of bending the body at the hips. Which-ever mode is used, it should be executed evenly, avoiding a quick or hesitating jerk.

### FREE WORK

#### *Preliminary Exercises*

Assume *first position*, viz.: Stand with heels closed, knees firm, hips in and arms down at side, little finger almost touching side.

1. Exercise the various joints of the body and limbs by flexion, bending, rotation, and circumduction.

2. Carry right hand to hip three or four times.

3. Carry left hand same.

4. Carry both hands same.

5. Raise right arm rigid to horizontal front, palm prone.

6. Left, same.

7. Both, same.

*Hips firm.* See page 177.

8. Walking in place. (That is, stand in place and exercise limbs as in walking.)

9. Running in place. (That is, stand in place and exercise limbs as in running.)

10. Hopping in place.

11. Extend right limb rigid to right, toes pointing downward.

12. Left, same.

13. Advance right foot twice or three times its length, to oblique-front right and fall-out by bending right knee. (Be careful to preserve harmony of muscular action from head to feet.)

14. Return to position and do same with left foot.

*Assume stride position.* See page 177.

15. Rise on toes and heels alternating.

16. Rise on toes and flex knees to sitting position, thighs touching upturned heels; rise and quickly recover position.

17. Cross right foot over and beyond left foot, toes touching floor.

18. Left foot same over right.

19. Rise on toes with closed heels and flex knees.

20. Respiratory exercise. (Inhale freely and deeply through nostrils.)

### *Regular Exercises*

The following exercises are in groups, arranged in systematic order, each group being intended to call into action different sets of muscles.

#### **First Order**

*Assume wing standing position.* See page 177.

1. Heel elevation (rise on toes) eight counts; with music, four accented beats.

2. Toe elevation, eight counts; with music, four accented beats.

3. Heel and toe elevation (alternating), eight counts; with music, four accented beats.

4. Trunk bending forward, eight counts; with music, four accented beats.

5. Trunk bending backward, eight counts; with music, four accented beats.

6. Trunk bending to right, eight counts; with music, four accented beats.

7. Trunk bending to left, eight counts; with music, four accented beats.

8. Trunk bending and rotation, eight counts; with music, four accented beats.

EXPLANATION.—In eighth exercise bend trunk forward on first count, then without elevating body rotate to right on second count, backward on third count, left on fourth count, front on fifth count, again to left on sixth count, backward on seventh count, right on eighth count, and lift body to position.

*Arms folded behind back.*

9. Head bending forward, eight counts; with music, four accented beats.

10. Head bending backward, eight counts; with music, four accented beats.

11. Head bending to right, eight counts; with music, four accented beats.

12. Head bending to left, eight counts; with music, four accented beats.

13. Head rotation to right, eight counts; with music, four accented beats.

14. Head rotation to left, eight counts; with music, four accented beats.

15. Head bending and rotation, eight counts; with music, four accented beats.

Follow same order for No. 15 as that given for trunk bending and rotation, No. 8.

*Hands clinched on chest.*

16. Arm extension downward, sixteen counts or eight accented beats.

EXPLANATION.—Extend right arm downward with



clinchd hand, four counts; left, four counts; alternate, four counts; simultaneous, four counts.

17. Arm extension, horizontal lateral, sixteen counts, eight accented beats.

18. Arm extension, vertical, sixteen counts, eight accented beats.

19. Arm extension, horizontal front, sixteen counts, eight accented beats.

*Arms down.* See page 177.

20. Flex right knee (toes of right foot on floor), eight counts or four accented beats.

21. Flex left knee (toes of left foot on floor), eight counts or four accented beats.

22. Alternate right and left knee flexion (foot on floor), eight counts or four accented beats.

*Hands closed in fists, palms facing front.*

23. Finger extension (spread fingers widely apart), eight counts or four accented beats.

24. Finger extension (arms horizontal, lateral), eight counts or four accented beats.

25. Finger extension (arms vertical), eight counts or four accented beats.

26. Finger extension (arms horizontal, front, palms prone), eight counts or four accented beats.

*Arms down.*

27. Alternate foot crossing, arms vertical, finger-tips touching, sixteen counts or eight accented beats.

EXPLANATION.—On first count cross left foot over right, toes touching floor, at same time arms rise to vertical, finger-tips of both hands touching over head; on second count return to position; on third count right foot over left, hands again to vertical, return to position on fourth count; repeat thus through sixteen counts.

28. Balance exercise, right foot forward, eight counts or four accented beats.

In this position sway forward and backward, alternately raising heel of left and toe of right foot.

29. Balance exercise, left foot forward eight counts or four accented beats.

30. Stride standing position, with heel elevation, eight counts or four accented beats.

EXPLANATION.—Separate feet ten or twelve inches and rise on toes.

### Second Order

*Position: stand with closed heels, finger-tips to shoulders, elbows lateral.*

*Arm extension.*

1. Extend right arm to horizontal front, palm prone, eight counts.

2. Left same, eight counts.

3. Both same, eight counts.

4. Extend right arm to vertical, palm facing front, eight counts.

5. Left same, eight counts.

6. Both same, eight counts.

7. Extend right arm to horizontal lateral, palm prone, eight counts.

8. Left same, eight counts.

9. Both same, eight counts.

*Wing standing position.*

*Foot extension.*

10. Extend right foot forward, toes pointing downward, eight counts.

11. Left same, eight counts.

12. Extend right foot backward, eight counts.

13. Left same.

14. Extend right foot forward and backward alternately, eight counts.

15. Left same.

*Arms down.*

*Arm flexion and extension.*

16. Right hand to shoulder and horizontal front, eight counts.

EXPLANATION.—On first count carry finger-tips of both hands to shoulders; on second count carry left arm to horizontal front, palm prone; on third count back to shoulder; on fourth count arms down. Repeat through remaining four counts.

17. Left arm same.

18. Both arms same.

19. Right arm to vertical, palm facing front, following same general order as in sixteenth exercise.

20. Left arm same, eight counts.

21. Both arms same, eight counts.

22. Right arm to horizontal lateral, following same general order as in sixteenth exercise.

23. Left arm same, eight counts.

24. Both arms same, eight counts.

*Lunges with arm flexion and extension.*

25. Lunge or charge with right foot, eight counts.

EXPLANATION.—On first count finger-tips to shoulders, second count, right arm to horizontal front, palm prone, same time charging directly forward with right foot, right knee bent; on third count recover foot position; on fourth count hands down.

26. Same exercise reversed—that is, with left foot and left arm, eight counts.

27. Same with right foot and right arm to right lateral, eight counts.

28. Same reversed, eight counts.

29. Same with right foot and right arm diagonally back, right, eight counts.

30. Same reversed, eight counts.

*Trunk bending with arm flexion and extension.*

31. Combination to right, eight counts.

EXPLANATION.—On first count finger-tips to shoulders; on second count pivot on ball of left foot to right, at same time place right foot three or four inches forward to right, turning trunk in same direction; on third count bend trunk, extending arms downward until finger-tips nearly or quite touch the floor; on fourth count straighten body, and carry finger-tips to shoulders; on fifth count do same as on third count; on sixth same as on fourth; on seventh recover foot position; on eighth count arms down.

32. Same exercise reversed, or to left, eight counts.

33. Same as thirty-first exercise, except to oblique back, right, eight counts.

34. Same exercise reversed, or to oblique back, left, eight counts.

*Wing standing position.*

*Foot Stretch Exercise.*

35. Right foot—stretch, eight counts.

EXPLANATION.—On first count place right foot two or three inches backward on toes; on second count lift foot off floor and stretch it backward making it as nearly straight with limb as possible, at same time incline forward at hips, and slightly bend knee of left limb; on third count straighten body and place foot as in first count; on fourth count return to position. Repeat exercise through remaining four counts.

36. Left foot—stretch, eight counts.

37. Standing knee flexion, eight counts.

EXPLANATION.—On first count rise on toes; on second count bend knees outward, and sink about half distance downward, keeping heels close together; third count same as first; on fourth count recover position. Repeat exercise through remaining four counts.



*Stretch Exercises.**Arms down.*

38. On first count raise right hand to vertical, palm facing to left; on second count place left foot directly forward three times its length and fall out; on third count recover position; on fourth count, arm down. Repeat through eight counts.

39. Do same, reversely, eight counts.

40. On first count raise right arm as in No. 38; on second count stretch left limb directly backward and bend body forward at hips, body and left limb being directly on line; on third count recover position; on fourth count right arm down. Repeat through eight counts.

41. Do same reversely.

## Third Order

*Position: heels closed, arms folded behind back.*

*Diagonal short step.*

1. Right foot diagonally forward, right, eight counts.

EXPLANATION.—On first count place right foot diagonally forward (midway between front and lateral) about three inches, retaining line of gravity in left foot; on second count recover position; repeat the exercise through eight counts.

2. Left foot same, eight counts.

3. Right foot diagonally backward, eight counts.

4. Left foot same, eight counts.

*Arms down.*

*Rigid arm extension.*

5. Right arm rigid to vertical *via* front, eight counts.

EXPLANATION.—On first count carry right arm with straight elbow and wrist to perpendicular, palm facing to left; on second count return it to position; repeat through eight counts.

6. Left arm same, eight counts.

7. Both arms same, eight counts.

8. Right arm rigid to vertical, *via* lateral, eight counts.

9. Left arm same, eight counts.

10. Both arms same, eight counts.

*Arms horizontal front, palms facing.*

11. Rigid arm extension to horizontal lateral, eight counts.

EXPLANATION.—On first count carry both arms with straight elbow and wrist from front to lateral; on second count again to front; repeat the exercise through eight counts.

12. Lateral trunk bending with pendulous arm action, sixteen counts.

EXPLANATION.—Bend body at hips well over to right, head and trunk facing front, at same time carry arms with graceful swing from front to horizontal lateral, right, and circling upward and back again to horizontal front as body regains position (this will occupy two counts); without pausing front, carry body and arms in same way to left; repeat through sixteen counts.

*Arms down.*

*Foot crossing with toe-touch, front and back, sixteen counts.*

13. Right foot crossing with toe-touch, eight counts.

EXPLANATION.—On first count carry right foot over left foot until it is opposite left side of left ankle, toe touching floor; retain position on second count; on third count swing right foot round to fullest extent of right limb until foot is back and to left of left foot, toe again touching floor; hold position on fourth count; repeat the exercise through three counts, regaining position on eighth count.

14. Do same with left foot, eight counts.

*Lateral arm-swing overhead.*

15. Right arm swing, eight counts.

EXPLANATION.—On first count carry right arm *via*

lateral, with palm outward, up and over head, loose elbow and wrist, finger-tips directed downward and almost touching top of head; on second count return hand down to side; repeat through eight counts.

16. Do same with left arm, eight counts.

17. Do same with both arms, eight counts.

*Arms down front, fingers loosely intertwined.*

18. Courtesy exercise, twenty-four counts.

EXPLANATION.—On first count place right foot once or more its length back and somewhat to left of left foot; on second count bend body strongly in hips and right knee, at same time extending hands forward and downward, with fingers interlocked and palms outward; on third count straighten body and knee, and on fourth count return to position; repeat through remaining four counts. Do same in reverse order, eight counts; do same alternately, eight counts.

*Arms down.*

19. Poising exercise with knee flexion, twenty-four counts.

EXPLANATION.—On first count flex right knee outward, carrying heel of right foot to knee of left, at same time bring right hand gracefully up, *via* front, overhead and pendant, and left hand gracefully near chest, finger-tips directed inward; on second count return to position; repeat the exercise through eight counts. Then do same in reverse order, eight counts, and same alternately, eight counts.

20. Poising exercise with heel elevation, thirty-two counts.

EXPLANATION.—On first count place right foot once its length forward, and carry hands to same position as in No. 19; on second count rise on toes; on third count heels again to floor; on fourth count return to position; repeat exercise through remaining four counts. Do same re-

versely, eight counts, then turn to oblique-back right, following same order, eight counts; do same reversely, eight counts.

*Arms down front, fingers loosely intertwined.*

21. Attitudes diagonally forward, sixteen counts.

EXPLANATION.—On first count place right foot once its length over and beyond left foot, with line of gravity in right foot, left on toes, at same time bring hands, with intertwined fingers over head and palms upward, head raised and eyes looking upward, hold attitude through seven counts, on eighth return to position. Do same reversely, eight counts.

22. Attitudes diagonally backward, sixteen counts.

EXPLANATION.—On first count place right foot twice its length diagonally back right, and carry hands with interlocked fingers up, over, and back of head, allowing head to lie in hands, thus giving it support, incline trunk backward on line with left limb and hold position through seven counts, returning on the eighth count to position. Do same reversely, eight counts.

#### Fourth Order

*Wing standing position.*

1. Right knee flexion, eight counts.

EXPLANATION.—Raise right foot backward and upward as far as possible, keeping right knee parallel with left knee; repeat through eight counts.

2. Left knee flexion, eight counts.

*Thigh flexion.*

3. Flex right thigh, eight counts.

EXPLANATION.—Raise right limb forward, knee flexed until toes are nearly on line with knee of left limb.

4. Flex left thigh, eight counts.



*Rigid limb extension.*

5. Right limb rigid to right (toes pointing downward), eight counts.

6. Left limb rigid to left, eight counts.

*Oblique fall-outs.* See page 177.

7. Right oblique fall-out, eight counts.

EXPLANATION.—On first count place right foot three times its length forward to oblique-right; on second count, fall out, by bending knee of right limb; on third count straighten knee; on fourth count recover position. Repeat the exercise through remaining four counts.

8. Do same reversely, eight counts.

9. Do same backward to oblique-right (pivoting on ball of left foot), eight counts.

10. Do same backward to oblique-left (pivoting on ball of right foot), eight counts.

*Shoulder blade exercises.*

11. Clasped thrusts, eight counts.

EXPLANATION.—With clasped hands, behind back at waist line, thrust downward four times.

12. Palm slide, eight counts.

EXPLANATION.—With arms extended, horizontal front, and hands palm to palm, slide hands backward and forward without bending elbows or wrists.

*Arms down.*

13. Arm extension and shoulder shrug, twenty-four counts.

EXPLANATION.—On first count shrug right shoulder; on second count return shoulder to position; on third count raise right arm to horizontal lateral, palm prone; on fourth count, arm down. Repeat through eight counts.

14. Left same, eight counts.

15. Both same, eight counts.

16. Right hand to arm-pit and shoulder (alternating), eight counts.

EXPLANATION.—On first two counts carry fingers of right hand to right arm-pit, elbow outward; on next two counts carry arm outward and upward and inward until finger-tips rest on shoulder. Repeat the exercise through remaining four counts.

17. Do same with left hand, eight counts.

18. Do same with both hands (alternating), eight counts.

19. Do same with both hands simultaneously, eight counts.

*Arm extension rigid.*

20. Right arm rigid, eight counts.

EXPLANATION.—On first count raise right arm, with rigid elbow and wrist to horizontal front, palm upward; on second count, carry it in same position to horizontal lateral; third count as on first, and on fourth count down to side. Repeat through remaining four counts.

21. Do same with left arm, eight counts.

22. Do same with both arms, eight counts.

23. Swimming exercise, thirty-two counts.

EXPLANATION.—Place hands close to chest and palm to palm, fingers directed forward. On first count advance right foot forward, twice its length, knee firm, left foot on toe, at same time carry hands palm to palm directly forward; on second count carry them to horizontal lateral, palms outward; on third count bring hands again near chest. Repeat exercise through fifteen counts, recover position on sixteenth count, then advance left foot and repeat the exercise through fifteen counts.

*Diagonal fall-out attitudes.*

24. Right diagonal fall-out, eight counts.

EXPLANATION.—On first count step three times length of foot to oblique front, right, with right foot, pivoting round to left on balls of both feet until heel of left is on line with hollow of right, right limb supporting, knee

slightly bent, carry clasped hands to left shoulder, head thrown back, chin up, hold attitude, recovering position on eighth count.

25. Do same reversely, eight counts.

26. Do same diagonally back to right, looking over left shoulder, eight counts.

27. Do same diagonally back to left, looking over right shoulder, eight counts

## CALISTHENICS, OR APPARATUS WORK

### Wands

Explanation of Wand Positions.

*Carry Wand* means wand *perpendicular* and resting against right shoulder, lower part (about ten inches from end) held between first two fingers and thumb of right hand.

*Wand Down* means wand *horizontal* and at arm's length, down in front, hands clasping wand as far apart as arms are at shoulders, with back of hands front.

*Wand Overhead* means wand clasped as in wand down, but held at arm's length and parallel with shoulders over head.

*Parade Rest* means that one end of wand is placed on floor near ball of left foot, the other end of wand clasped with both hands near waist line—basic position, same as described under Parade Rest Position in Nomenclature.

### Exercises

#### First Order

*Wand down.*

1. Wand to horizontal front, eight counts.

EXPLANATION.—On first count carry wand with both hands and extended arms to horizontal front; on second

coun return wand to position ; repeat the exercise through eight counts.

2. Wand overhead and parallel with shoulders, eight counts.

EXPLANATION.—Follow same order as in Exercise 1, except to overhead.

3. Wand to chest, eight counts.

EXPLANATION.—On first count carry wand up to and parallel with chest, with elbows outward and above wand ; on second count wand down. Repeat through eight counts.

*Wand overhead.* See page 198.

4. Wand down to chest, eight counts.

EXPLANATION.—On first count carry wand from overhead down to chest, elbows as in Exercise 3 ; on second count back to position over head. Repeat through eight counts.

5. Wand downward, with forward trunk bending, eight counts.

EXPLANATION.—On first count carry wand forward and downward, with arms extended, bending body at hips, knees firm ; on second count straighten body and return wand to position overhead. Repeat through eight counts.

6. Wand to shoulders, eight counts.

EXPLANATION.—On first count carry wand back of and parallel with shoulders ; on second count return it to position overhead. Repeat through eight counts.

7. Wand to chest and back to shoulders alternating, sixteen counts.

EXPLANATION.—Wand to chest, as in fourth exercise, except alternating with wand to shoulders, as in sixth exercise. Repeat through sixteen counts.

8. Wand to hips, eight counts.

EXPLANATION.—On first count extend right hand to extreme end of wand ; on second count do same with left ; on third count extend wand horizontally backward and



downward to hips; on fourth count again to position overhead; on fifth count again to hips, repeating thus through eight counts.

9. Wand forward with trunk bending, and backward to hips, sixteen counts.

EXPLANATION.—On first count carry wand forward and downward, as in fifth exercise; on second count wand to position overhead; on third count same as in eighth exercise; on fourth count overhead, repeating through sixteen counts.

10. Wand perpendicular, with lateral trunk bending, sixteen counts.

EXPLANATION.—On first count bend trunk to right, at same time carrying wand from position overhead to perpendicular on right side, right hand holding end of wand down at arm's length near thigh, left clasping other end of wand, with forearm above head, palm facing front; on second count straighten body and carry wand to position overhead; on third count do same to left. Repeat the exercise through sixteen counts.

11. Wand reversed overhead, eight counts.

EXPLANATION.—On first count carry one end of wand, with right hand, to front, overhead; on second count carry the other end of wand with left hand to front, overhead. Reverse through eight counts.

*Wand down.*

12. Wand to chest with forearm flexion, eight counts.

EXPLANATION.—On first count bring wand horizontally to chest, elbows against intercostal muscles; on second count wand down. Repeat through eight counts.

### Second Order

*Wand in carry position.* See page 198.

1. Wand perpendicular to chest, eight counts.

EXPLANATION.—On first count carry wand perpendicular

at arm's length in front of chest, both hands (right under left) clasping lower end of wand; on second count bring wand in to chest, elbows strongly outward. Repeat through eight counts.

2. Wand perpendicular to shoulders, sixteen counts.

EXPLANATION.—With wand perpendicular at chest where it is brought at close of preceding exercise, on first and second counts, carry wand perpendicular in front of, and against right shoulder, right hand clasping wand at arm's length down at thigh, left hand fingers pressing wand against right shoulder; on third and fourth counts do same reversely, changing hand position in front of chest. Repeat exercise through remaining twelve counts.

*Wand down.*

3. Wand overhead with foot crossing, sixteen counts.

EXPLANATION.—On first count carry wand parallel with shoulders at arms' length overhead, at same time crossing right foot over left, with toe-touch; on second count, wand down, and foot to position; on third count, wand again overhead and left foot over right; on fourth count return to position. Repeat thus through eight counts. Then do same with one foot crossing back of the other through eight counts.

4. Wand horizontal on shoulder blades with lateral charge, twenty-four counts.

EXPLANATION.—On first count carry wand to horizontal position on shoulder blades, elbows down near ribs, at same time charge directly to right with right foot; on second count return to position, retaining wand on shoulder blades. Repeat the charge through eight counts; then same to left, eight counts; same alternating, eight counts.

5. Wand on shoulder blades with forward and backward, trunk bending.

EXPLANATION.—On first count bend body forward and

downward, knees firm ; on second count recover position ; on third count bend body backward ; on fourth count same as second. Repeat through eight counts.

6. Wand on shoulder blades with lateral trunk bending, eight counts.

EXPLANATION.—Follow same order as in fifth exercise, except bending alternately to right and left.

*Wand down.*

7. Wand perpendicular to shoulders and horizontal overhead, sixteen counts.

EXPLANATION.—On first two counts carry wand perpendicular to right shoulder, right hand clasping wand at arm's length downward at thigh, left clasping wand at right shoulder, palm of hand facing front ; on third and fourth counts wand horizontal overhead ; on fifth and sixth counts perpendicular to left shoulder ; on seventh and eighth counts wand down. Repeat through remaining eight counts.

8. Wand to horizontal front and overhead with foot placing.

EXPLANATION.—On first count carry wand at arm's length to horizontal front, at same time place right foot once its length forward ; on second count carry wand at arm's length overhead and backward, again placing foot once its length forward ; on third count same position of wand and foot as on first count ; on fourth count wand down and foot to first position. Repeat through remaining four counts, then do same with left foot forward, eight counts.

9. Wand horizontal to chest with front fall-out, eight counts.

EXPLANATION.—On first count carry wand horizontally to chest, and at same time step forward three times length of foot and fall-out ; on second count wand down and recover position ; on third count step forward with left

foot and recover position. Repeat thus through eight counts.

10. Wand horizontal to chest with lateral arm extension, sixteen counts.

EXPLANATION.—With wand to chest and elbows down on first two counts carry wand horizontally to right with right arm fully extended along barrel of wand and left hand clasping wand at chest; on third and fourth counts do same to left. Alternate thus through sixteen counts.

11. Wand perpendicular with knee rest and charge, sixteen counts.

EXPLANATION.—On first count lunge forward with right foot and rest end of wand, which is clasped by right hand, on right knee, wand perpendicular, left hand clasping upper end of wand; on second count bring wand down and return to position; on third count do same oblique-front, right; on fifth count same to right lateral; on seventh count same oblique-back, right and return to position; then do same reversely, eight counts.

12. Wand oblique, with oblique-front charges.

EXPLANATION.—On first count carry wand obliquely-back of trunk as far as arms can be extended, right hand clasping upper end of wand back of neck, and left clasping lower end of wand back of left thigh, at same time lunge to oblique-front right and hold attitude two counts, return to position, and bring wand down on fourth count. Repeat exercise four counts. Do same reversely, eight counts.

### Third Order

*Wand down.*

1. Wand horizontal with forearm rotation, sixteen counts.

EXPLANATION.—On first count place wand with one hand back of and against waist; then, on next two counts,



clasp ends of wand with both hands and rotate forearms through remaining thirteen counts.

2. Wand reversed front of waist, sixteen counts.

EXPLANATION.—On first count carry wand horizontally with both hands from preceding position back of waist over head and down in front of waist; on second and third counts change hand positions, bringing them within twelve inches of each other on the wand; on fourth count reverse wand by placing right forearm along and over left forearm; on fifth count reverse wand by placing left forearm along and over right forearm. Repeat thus through remaining sixteen counts.

3. Wand horizontal overhead, with lateral lunge, twenty-four counts.

EXPLANATION.—On first count carry wand to horizontal overhead and toward right, at same time lunge to right twice length of foot; on second count return to position, wand resting in horizontal position back of neck. Repeat through eight counts; same to left, eight counts; same alternating right and left, eight counts.

4. Wand horizontal at shoulder blades, with arm-extension downward, sixteen counts.

EXPLANATION.—On first count carry wand, with right hand only, backward to and horizontal with shoulder blades; on second count grasp wand with left hand, back of hands facing front, thrust downward through remaining sixteen counts.

5. Wand horizontal front and to chest, sixteen counts.

EXPLANATION.—On first count carry right hand from its preceding position at shoulder blades to end of wand, changing hand position so that palm faces front; on second count similarly change left hand position; on third count carry wand horizontally overhead, extending it at arm's length in front of chest; on fourth count, with hands as far apart as arms are at shoulders, bring wand

horizontally inward to chest, elbows down close to side. Repeat through remaining counts.

*Wand down.*

6. Wand overhead, with lateral trunk bending and rotation, thirty-two counts.

EXPLANATION.—On first count carry wand horizontally overhead; on second count retain wand in same position, but rotate trunk to right; on third count bend trunk downward, with knees firm; on fourth count straighten body; on fifth count do same as third; on sixth count as on fourth; on seventh count as on first; on eighth count wand down. Repeat the exercise through eight counts, then do same reversely sixteen counts.

7. Wand with arm extension forward and balance movement, sixteen counts.

EXPLANATION.—On first count carry wand at arms' length to horizontal front, at same time place right foot twice its length forward, with line of gravity in right foot; on second count sway line of gravity into backward limb and bring wand horizontally to chest, sway forward and backward thus through eight counts with a motion of body and arms somewhat like that used in rowing; then place left foot forward and repeat exercise through eight counts.

8. Wand perpendicular with balance movement and head turn, sixteen counts.

EXPLANATION.—On first count with hands at ends of wand, place the latter horizontally at shoulder blades; on second count advance right foot twice its length toward oblique-right and bend trunk slightly in right hip, with head turned backward looking downward over right shoulder. Repeat through eight counts. Same reversely, eight counts.

*Stride position, wand down.*

9. Wand perpendicular with right and left pivot, eight counts.

EXPLANATION.—On first two counts, pivot on balls of feet, facing toward right, at same time carry wand perpendicularly in front of and against right shoulder, right hand extended downward along barrel of wand, left hand grasping wand at right shoulder, palm facing front; on next two counts pivot to left with wand perpendicular at left shoulder. Repeat exercise through remaining four counts.

10. Wand perpendicular, with front and back pivot, eight counts.

EXPLANATION.—Place right foot about six inches back of left, and pivot back directly to rear, *via* right, with wand perpendicular, as in preceding exercise; then on next two counts pivot to front with wand to left shoulder, repeating through eight counts.

11. Wand perpendicular with trunk rotation, eight counts.

EXPLANATION.—On first two counts carry wand to perpendicular on outside of right shoulder, grasping wand as in Exercise 9, and rotating trunk to right, but head turned to left, looking over left shoulder; on next two counts do same reversely; alternate thus through eight counts.

12. Wand perpendicular with forward and backward lunges, sixteen counts.

EXPLANATION.—With wand, trunk, and head as in preceding exercise lunge with left foot three times its length over and beyond right foot, then on third and fourth counts lunge oblique-back, left, eyes looking over right shoulder. Repeat through four counts, then do same reversely, eight counts.

# Fourth Order

## Attitudes

In the following order each attitude may be held eight counts, corresponding to one strain of music. The left foot is *stationary*, except as it pivots on ball of foot or rises on toes to accommodate the action of the other foot.

*Wand down.*

### I

Wand horizontal and at arms' length front, right foot fully twice its length forward and supporting body, left foot on toes, eyes looking front.

### II

Wand horizontal and at arms' length over head, right foot carried four times its length backward from preceding position and supporting body, both feet on floor, knees firm, head back, eyes looking upward.

### III

Wand perpendicular at right shoulder, left hand grasping wand at right shoulder, palm facing front, right grasping wand at arm's length, down and against thigh, basic position retained from preceding attitude, eyes looking over left elbow. (Illus. I.)

### IV

Same as preceding, except wand perpendicular to left shoulder, and eyes looking over right elbow.



Illus. I.





Illus. II.

## V

With wand obliquely backward and upward, left hand grasping it at arm's length, right grasping it near left shoulder, charge to oblique-front right, also bending body strongly forward, eyes looking toward floor at point indicated by lower end of wand. (Illus. II.)

## VI

With wand same as in preceding attitude, except at right shoulder, charge with fall-out and body-bend to oblique-front left; this will carry right foot over and beyond left foot.

## VII

With right hand grasping wand high overhead, and left grasping it back of and above head, wand pointing upward, charge right foot backward, eyes looking forward and downward. (Illus. III.)



Illus. III.

## VIII

With wand pointing forward and downward, left hand grasping it in front, and right hand retaining it backward and high overhead, pivot on balls of feet *via* right until body faces to rear, eyes as in preceding attitude. (Illus. IV.)

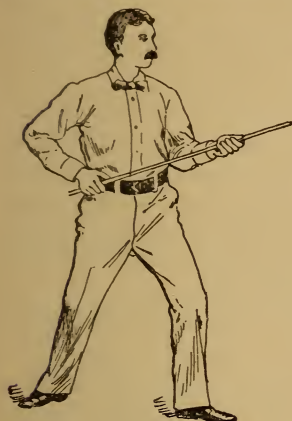


Illus. IV.

## IX

With one end of wand held by both hands at

chest, pivot round to front, charge directly forward and kneel on left knee, at same time pointing wand about ninety degrees upward to oblique-front right, right hand extended at arm's length along barrel of wand, hold attitude through eight counts, then without rising direct wand to oblique-front left, hold eight counts, and rise to feet.



Illus V.

X

With right hand grasping wand at right hip, and elbow well back, left hand supporting wand, at nearly arm's length front, charge directly backward with right foot, left knee flexed, right one firm, eyes looking forward in direction indicated by wand. (Illus.V.)

XI

Retain wand position as in preceding attitude and charge directly forward without body turn, knees firm.

XII

Bring wand to carry, and feet to fundamental position.

**Dumb-Bells—Wooden**

NOTE.—The three-quarter pound bells may be used by ladies, the pound bells by gentlemen.

*Rest Positions with Bells*

1. Bells on hips.
2. Bells down—that is, arms down at side, palms toward thighs, unless otherwise indicated.
3. Bells down and back of thighs, one bell crossing the other and clasped by both hands, feet in *parade rest position*. See page 177.

*Time.* Unless otherwise indicated, use the last one or two counts of each exercise for passing from one exercise to the next throughout each order. This is especially necessary where music is used.

### *Exercises*

#### **First Order**

1. Bells vertical and front, forearm flexion and rotation.

EXPLANATION.—With elbows against intercostal muscles, forearms directly forward and palms facing each other, turn bells with backs of hands downward seven counts, leaving eighth count to carry bells to next position.

2. Bells horizontal at shoulders, with forearm flexion and rotation.

EXPLANATION.—With elbows as in preceding, and palms near to and facing shoulders turn bells, with palms facing front, seven counts.

3. Bells down, with arm rotation.

EXPLANATION.—With back of hands facing front, turn bells outward till palms of hands face front, bells close to thighs, turn through seven counts; on eighth count carry bells vertical to chest.

4. Bells to horizontal lateral, with arm rotation.

EXPLANATION.—With arms extended to horizontal lateral and palms facing upward, turn bells, palms downward, seven counts; on eighth count again to chest.

5. Bells horizontal overhead, with arm rotation.

EXPLANATION.—With arms extended overhead and palms facing front, turn bells with backs of hands front, seven counts. On eighth count, bells to chest.

6. Bells horizontal front, with arm rotation.

EXPLANATION.—With arms extended directly front and palms upward turn bells (palms downward), seven counts; on eighth count bells to hips.

7. Bells oblique with alternate knee flexion.

EXPLANATION.—With right arm extended to right and midway between horizontal and perpendicular, holding bell with palm upward, and left arm extended on same line downward, holding bell with palm downward, charge directly to right, and flex right knee; on second count flex left knee, alternating knee flexion thus through seven counts. Return to position and do same reversely.

8. Bell thrust from shoulder with lateral trunk bending.

EXPLANATION.—With left bell on hip bend trunk to left, and with right bell at shoulder, palm facing inward toward neck, thrust bell upward seven counts, return to position and do same reversely.

9. Bells vertical on chest with chest expansion.

EXPLANATION.—With bells lying side by side on chest carry elbows backward, flattening shoulder blades and expanding chest seven counts.

*Stride position—bells on shoulders.*

10. Bells to perpendicular with heel elevation.

EXPLANATION.—With bells as indicated, separate feet about six inches, then thrust bells upward, palms facing, at same time rising on toes. Repeat through seven counts.

*Bells down and heels closed.*

11. Bells to horizontal lateral with knee flexion.

EXPLANATION.—Carry bells upward to shoulder-high, palms down, at same time flexing or bending knees and rising on toes. Repeat through eight counts.

12. Attitude.

EXPLANATION.—On first two counts remain in fundamental position; on third count step diagonally forward to right and fall-out, with right bell on hip and left bell extended at arm's length, oblique-back to left, halfway



between perpendicular and horizontal, palm upward, head turned, eyes looking at left bell; hold attitude through five counts, return to position on eighth count, and do same reversely through eight counts.

### Second Order

#### *Bells vertical on chest.*

1. Bells with arm-sweep from lateral to front.

EXPLANATION.—On first count draw right arm backward from chest and outward to horizontal lateral, bell vertical; on second count forward to horizontal front and inward upon chest; repeat through eight counts. Do same with left arm.

2. Bells with arm-sweep from front to lateral.

EXPLANATION.—On first count extend right arm to horizontal front, bell vertical; on second count extend right arm outward to horizontal lateral and inward upon chest; repeat through eight counts. Do same with left arm.

3. Bells with arm extension and trunk rotation.

EXPLANATION.—On first two counts rotate trunk to right, extending right bell at arm's length forward, bell vertical; third and fourth counts rotate trunk to left, extending left bell forward and bringing right bell in upon chest. Repeat the exercise through eight or sixteen counts.

#### *Bells on chest.*

4. Bells clasped with trunk bending.

EXPLANATION.—To clasp the bells draw them vertically together upon the chest, interlocking the fingers of both hands. With bells thus clasped, on first two counts, extend bells downward at arms' length near right knee, bending trunk; on third and fourth counts describe a half circle overhead and then bend downward in same way to

left, then overhead again to right, repeating thus through either eight or sixteen counts.

*Bells on hips.*

5. Bells to perpendicular with short step.

EXPLANATION.—On first two counts remain in position; on third count advance one foot-length toward oblique-front right, at same time bring bells to shoulders, and thrust at arms' length to perpendicular, palms facing each other; on fourth count return bells to shoulders; on fifth count again to perpendicular and so on until eighth count, when return to position. Then do same oblique-front left, then same oblique-back right, without turning body, then same oblique-back left.

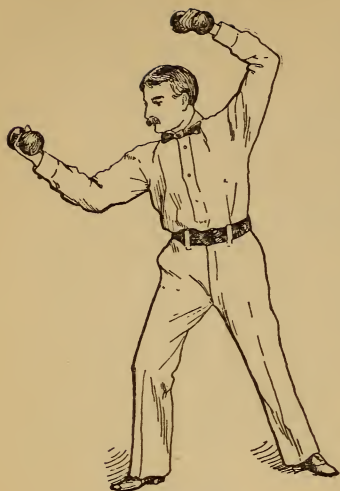
*Bells down.*

6. Bells pendant overhead with lateral fall-out.

EXPLANATION.—On first count carry left bell to hip and extend right bell to horizontal lateral, palm down; on second count step to left, body facing front and fall-out, at same time swing right bell forward and upward overhead, and pendant; on third count, bell and position are same as in first count; on fourth count, bell down. Repeat exercise through remaining four counts. Then do same in reverse order.

7. Bell alternately from chest to shoulder with head rotation.

EXPLANATION.—On first two counts place left bell on left hip and right bell vertical on left chest, head turned to right; on next two counts swing right bell downward and outward to lateral, and in upon right shoulder, elbow outward, at same time rotate head to left; on fifth and sixth counts return right bell to left chest, and head turned to right. Continue the exercise through sixteen counts, recovering position on last two counts. Do same reversely sixteen counts.



Illus. VI.

*Bells down.*

## 8. Bells with foil exercise.

EXPLANATION.—Remain in position two counts; on third count carry right bell to horizontal lateral, palm upward, and left bell overhead with hand pendant, at same time lunge three foot-lengths to right; on fourth count recover position; repeat the exercise through remaining four counts. (Illus. VI.) Then do same in reverse order eight counts, then same, alternating

right and left, eight counts.

*Bells vertical on chest.*

## 9. Bells to horizontal front with knee flexion.

EXPLANATION.—Remain in position two counts; on third count place right foot twice its length forward to oblique-right, knee flexed, at same time carrying bells to horizontal front, palms facing each other; on fourth count, flex left knee and straighten right knee, carrying bells to horizontal lateral and vertically in upon chest; on fifth count do same as on third; on sixth, same as on fourth; on seventh as on third, and return to position on eighth count. Then do same oblique-front left.

## 10. Bell thrust from chest with oblique-back fall-outs.

EXPLANATION.—Remain in position on first two counts; on third count place right foot twice its length, oblique-back right and fall-out, at same time thrusting right bell to horizontal front; on fourth count thrust left bell forward and carry right bell in upon chest; alternate thus through remaining three counts, returning to position on eighth

count. Then do same reversely. Body should face toward oblique-front in this exercise.

*Bells down.*

11. Attitude.

EXPLANATION. — Stand in position two counts, then pivot on ball of left foot directly to left, at same time stepping back to right with right foot, right limb supporting body, knee flexed, left knee firm; place right bell on right hip and left bell on chest near right shoulder, eyes looking outward over left shoulder, return to position on eighth count.



Illus. VII.

(Illus. VII.) Do same reversely.

12. Attitude.

EXPLANATION. — Place right foot twice its length, oblique-front right, and carry left bell vertically back of neck and right bell vertically back of waist, support body on left limb, knee flexed, at same time bend obliquely-back in left hip, return to position on eighth count, and do same reversely. (Illus. VIII.)



Illus. VIII.

Third Order

*Attitudes and Exercises*

In all attitudes of the third order use for each attitude eight counts, in this way: Stand in fundamental position during first two counts, then assume attitude, holding the same through five counts; recover position on eighth count. The charges should be fully three times the length of the foot.





Illus. IX.

*Arms down.*

*Attitudes.*

EXPLANATION.—On third count charge three foot-lengths to oblique-front right, at same time extend right bell at arm's length forward and upward, and on line with body, palm upward, and left bell on same line downward, palm downward, eyes looking upward at right bell. (Illus. IX.)

Hold attitude through five counts, return to position on eighth count. Do same reversely. Recover position and charge same distance oblique-back right, right limb supporting, but knee flexed, left knee firm, right arm extended downward, outward, and backward, palm downward, left hand clasping bell near forehead, palm facing front. (Illus. X.) Hold five counts, recover position on eighth count, and do same reversely.

*Bells on shoulders, palms downward, elbows outward.*

Exercise.

EXPLANATION.—Carry right bell *via* lateral, palm facing outward, downward to thigh, four counts, then do same with left, four counts, same alternately, four counts, same simultaneously, four counts. Repeat in same order to horizontal lateral, then to vertical, palms facing inward, then to horizontal front, palms facing upward.



Illus. X.

*Arms down.*

*Attitudes.*

EXPLANATION. — Charge three times length of foot to right, right knee flexed, left knee firm, at same time right arm to vertical, hand grasping bell with palm facing outward and upward, left bell on hip, head well back, eyes looking at right bell (Illus. XI); do same reversely. Then charge oblique-back right, bells to hips and head turned to left (Illus. XII); do same reversely.

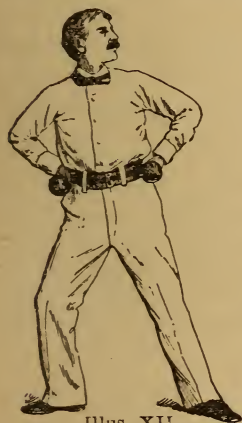


Illus. XI.

*Arms down.*

*Exercise.*

EXPLANATION.—Extend right bell to horizontal lateral, palm downward, four counts, left, four counts, then alternately, four counts, then both, four counts, then follow same order with bells to vertical, palms facing outward, then follow same order to horizontal front, then same order carrying bells to armpits.



Illus. XII.

*Attitudes.*

EXPLANATION.—Charge with right foot toward oblique-front right, knee flexed, at same time extend both bells forward and downward, palms facing each other, then quickly draw left bell to shoulder, elbow back, eyes looking forward and downward in direction of right bell. (Illus. XIII.) Do same reversely, then follow same order, charging oblique-



Illus. XIII.

back right, but with arm extension forward and upward, then same oblique-back left.

*Bells with one lobe resting on chest, the other extended forward.*

Exercise.

EXPLANATION.—Carry right bell *via* front down to side, four counts, then do same with left, same alternating, then both same. Follow this order with bells to horizontal lateral, palms facing upward, then to vertical, palms facing inward, then to horizontal front, bells vertical.

*Bells down.*

Attitudes.



Illus. XIV.

EXPLANATION.—Hold position two counts, charge to oblique-front right, right knee flexed, left knee firm, trunk well forward, bells vertical and resting on back of neck, eyes looking downward. (Illus. XIV.) Do same reversely, then follow same order oblique-back right with bells on right shoulder, head turned toward oblique-front left. Do same reversely.

#### Fourth Order

##### *Striking Bells*

1. Stand in parade rest position eight counts.
2. Assume fundamental position, and salute with right bell. This is done in four counts, and by carrying right bell to left shoulder, palm of hand facing outward, then sweep arm outward and downward to side. Then hold fundamental position, another four counts.
3. Forearm exercise, with alternating stroke on alternating bell lobes.

EXPLANATION.—With elbows close to intercostal muscles and forearms extended forward, right palm downward and left upward, strike inner lobes of bells, one count, then reverse hand position, striking the other lobes, alternate thus through six counts; use remaining two counts for assuming next position.

4. Striking bells over and under, sixteen counts.

EXPLANATION.—Carry left bell to horizontal front, bell vertical; at same time place right bell above and near right shoulder, lower lobe almost touching shoulder. On first count sweep right bell upward, forward, and downward striking upper lobe of left bell. (Illus. XV.) As soon as the left bell is struck, sweep left arm downward and backward and then upward, and on second count near top of left shoulder, right bell taking the horizontal front position. Alternate the sweep of arms and striking of bells thus through eight counts. Then reverse the order by alternating sweep of arms backward and downward and front, and striking the lower lobe of bell underneath. Repeat through eight counts.



Illus. XV.

5. Striking bells over and under, eight counts. Same as preceding, except right bell is struck over once, then left over once, then right under once, then left under once.

*Arms down.*

6. Striking bells with toe-touch, eight counts.

EXPLANATION.—On first count sweep bells outward, then high overhead striking inner lobes of bells together, and at same time extending right foot two or three inches toward oblique-front right, toe only touching floor; on second count return to position. Repeat through four



counts, then do same with left toe-touch, but on fourth count assuming position for next exercise.

7. Repeat Exercise 5.

*Arms down.*

8. Repeat Exercise 6 with toe-touch oblique-back, right and left.

9. Repeat Exercise 5.

10. Striking bells front and back of thighs, eight counts.

EXPLANATION.—On first count carry bells downward and at arms' length front, striking inner lobes together; on second count strike bells together back of thighs, palms down. Repeat through seven counts.

11. Repeat Exercise 5.

12. Striking bells overhead and back of thighs, eight counts.

EXPLANATION.—This exercise is same as Exercise 10, except that bells are struck overhead instead of front of thighs.

13. Repeat Exercise 5.

14. Striking bells with lateral lunge, eight counts.

EXPLANATION.—On first count lunge to right, extending right bell horizontally at arm's length in same direction, at same time striking it on side of upper lobe with left bell, thumb-lobe of left bell downward; on second count swing line of gravity into left limb, bending left knee, straightening right one, and sweeping left arm strongly backward, then upward and forward, striking right bell, which should be kept stationary through the exercise. Recover position on eighth count.

15. Repeat Exercise 5.

16. Repeat Exercise 14 reversely.

17. Repeat Exercise 5.

18. Striking bells with right and left pivot.

EXPLANATION.—On first count pivot to right; on second count sweep bells upward from side, striking inner lobes

together overhead ; on third count strike bells together at arms' length downward in front of thighs, palms facing front. Repeat through seven counts, then pivot to left, repeating exercise on left side.

19. Repeat Exercise 5.

20. Striking bells with knee support, sixteen counts.

EXPLANATION.—On first count place right foot once its length forward with lower lobe of left bell resting on right knee, which should be slightly bent ; on second count sweep right arm over shoulder as in Exercise 4, striking upper lobe of left bell. Repeat through seven counts, recover position, and do same reversely.

21. Repeat Exercise 5.

22. Repeat Exercise 3.

23. Repeat Exercise 5.

24. Repeat Exercise 4.

25. Parade rest position.

## ÆSTHETICAL GYMNASTICS

"Grace is to the body what good sense is to the mind."—ROCHEFOUCAULD.

Æsthetical gymnastics contribute both to health and grace. While largely instrumental in promoting the former, they are especially valuable in rendering the muscles pliable and in giving proper direction and control to the nerve force, thus fitting the whole physique to become a suitable agent of expression. Grace is the result of equilibrium, and equilibrium results from perfect balance or poise, therefore it follows that any one not physically deformed may be able to secure this muscular control, and that no one need sit, stand, or move in an awkward way. Grace is charm of manner, is above personal adornment, and may be considered a desirable inheritance. It is one of Nature's best gifts to the human race. It must not,

however, be confounded with affectation; the two are antipodal. A few persons retain this gift of grace from childhood, but the vast majority lose it through the artificialities and incumbrances of environment.

That pliancy may be secured it is first necessary to rid the body of undue rigidity; hence certain relaxing exercises are necessary.

In these, as well as in the energizing exercises, the so-called Delsarte exercises are largely utilized, as it is believed there are none more valuable for attaining the end sought.

NOTE.—Exercises upon the same plan were introduced a century ago by Engel, a German writer, but Madame Gerald, the daughter of Delsarte, when in America in 1892, declared that these exercises were not a part of her father's philosophy, nor did he make any use of them in his course of instruction. It would seem, however, that credit is due to Mr. Steele Mackaye for the fundamentals at least of this class of exercises, as he certainly was the first to utilize them in this country.

### *Relaxing Exercises\**

#### **For Fingers**

1. Elbows near intercostal muscles, hands near waist, left hand lying relaxed upon tips of fingers of right, thumb of right in palm of left; in this position continue to shake left fingers with right hand a number of times,



then shake right fingers in same manner.

2. Same as preceding, except palm of relaxed hand is turned inward toward chest.

3. Palm of left hand turned toward earth and resting upon tips of right finger, thumb of right on back of left. Shake as above indicated.



\* By relaxing is meant the removal of nerve force or tension from certain sets of muscles.

4. Relax fingers, separate hands three or four inches, palms facing, and shake fingers with quick fluttering motion inward and outward. If this exercise is properly executed, it will be found that the centre of action is in the partial rotation of the radius, and may be detected by touching its point of attachment at the elbow.

#### For Hands

1. With right hand relaxed from finger-tips to wrist and unsupported, palm toward earth, shake upward and downward and inward and outward. Left same. Both same. Both alternating.

2. With elbow extension six or eight inches outward, and palms facing chest, follow same order as in preceding exercise.

#### For Forearm

1. Raise elbow outward about halfway to shoulder-level, right forearm and hand pendulous and relaxed. Shake. Same with left forearm. Same with both.

2. Extend entire right arm at shoulder-level front, then relax forearm and hand, letting them fall, and vibrating until motion ceases. Do same with left arm. Same with both arms. Be careful that shoulder is not thrown out of its natural position in this exercise.

#### For Entire Arm

1. Arms downward at side. Relax to shoulder. Shake right arm. Shake left. Shake both.

2. Bend trunk slightly downward to right and extend right arm to horizontal front, then relax to shoulder, letting arm fall, vibrating of itself until motion ceases. Do same left.

3. Extend arms to vertical, withdraw energy in quick succession from finger-tips to shoulder—arms will fall relaxed at side.



**For Ankles**

Raise right foot slightly forward and without touching floor, relax to ankle and shake. Same left.

**For Leg**

NOTE.—Both leg and thigh exercises should be done by standing upon a step, platform, or other solid elevation, in order to extend foot downward and to have it free from incumbrance.

1. According to above suggestion relax right limb to knee and shake. Same left.

2. Carry right foot forward and upward with knee flexion, relax muscles and let foot fall downward. Same left.

**For Entire Limb**

1. Standing as above indicated, shake entire limb, first the right, then the left.

2. Raise limb forward, remove energy and let limb fall with pendulous action until motion ceases.

**For Head and Neck**

1. Close eyelids and relax muscles of neck, allowing head to fall on chest, gently carry head to position; relax muscles of neck, allowing head to fall backward, on spine, return head to position, then let head fall toward right shoulder, then toward left shoulder.

2. Allow head to fall forward on chest, then sway trunk so as to let head roll to right shoulder, then back on spine, then to left shoulder, and forward again to chest, and gently lift to position.

**For Trunk**

1. First relax by letting head fall forward to chest, then relax in shoulders and chest and allow trunk to fall lifelessly forward and downward, head leading,

without bending knees; slowly rise to position first by energizing hips; second, shoulders and chest, and lastly head. Then follow same order backward with slightly-bent knees, and heels separated four or five inches, to relieve any undue strain on spine. Do not relax beyond a point of ease. Lift trunk to position. Do same to right, same to left.

2. Let head and trunk fall forward, as in preceding exercise, then to right, then back on spine, then to left and front, the carrying impulse proceeding from the lower limbs.

NOTE.—The exercises of the head and trunk, relaxing and energizing, while not the most pleasing, are nevertheless of great importance, as they have to do with the vital organs. Especially are they of value to persons in middle life, when the muscles are apt to be stiffened or set. If these exercises prove too severe they can be done by sitting on a stool, the feet resting upon the floor.

### For Entire Body

Place one foot about one and one-half times its length in rear of the other, with heel of advanced foot on line with instep of back one, toes at right angles, then bend knee of back limb, inclining trunk forward, and head on line with back limb, then bend both knees until hip on side of back limb is near to floor, relax muscles and body will sink to floor. This is an excellent exercise, but should first be practiced by falling upon lounge or soft cushions.

### *Energizing or Fundamental Exercises*

Upon the flexibility of the wrist in its rise and fall, the rotation of the forearm and circumduction and rotation of the whole arm depends the flowing, graceful motion of the entire arm. To attain this, practice the subjoined

fundamental exercises slowly and evenly, many times; first with one arm, then the other, then with both.

#### **For Wrist**

Raise hand pendant (hanging relaxed from wrist), to front, near chest, elbow nearly on level with wrist, allowing finger-tips of one hand to rest in palm of the other. From this position lower entire arm by depressing supported hand at wrist.

#### **For Forearm**

With finger-tips near shoulders, hand pendant and turned inward, elbow near side, rotate forearm until fingers are turned front, hand remaining pendant, then carry forearm forward and downward to side, wrist leading. Repeat same exercise in different altitudes and in different directions from front.

#### **For Upper Arm**

With arm hanging relaxed at side, back of hand toward thigh, rotate arm at shoulder until palm of hand faces front. With forearm and hand pendant and relaxed rotate upper arm at various altitudes and in various directions from the front.

#### **For Entire Arm**

With arm down as in preceding exercises, rotate upper arm, at same time carrying elbow forward, then raise forearm with hand relaxed and pendant, until finger-tips are near shoulder, same time lowering elbow, then energize forearm, at same time extending it forward, lastly energize and extend hand forward, palm upward. Again fold hand inward toward wrist, then carry forearm relaxed and inward, with lowered elbow and with finger-tips again

near shoulders, then raise elbow sufficiently to permit hand to descend to side. Practice in various altitudes, and in various directions from the front.

### *Regular Exercises*

#### For Arm and Hand

POSITION.—Stand with heels closed, toes out at usual angle—that is, about sixty degrees—line of gravity falling between balls of feet, entire body erect, without rigidity, shoulders and hips in line, but free to move; vital organs high, arms pliant and down at side. All these exercises must be executed slowly, evenly, and rhythmically. In these exercises in all motions of the arm, as it rises from the side except one, whether the altitude to which it is lifted be great or little, the movement must be executed with hand pendant and relaxed from wrist, and conversely in all the movements downward from any altitude to any point below, the hand should be energized, with palm turned outward and finger-tips upward, the wrist leading. If the fundamental exercises have been properly practiced, the regular exercise can be readily attained; if not, awkwardness and rigidity are sure to follow.

1. Carry one arm frontward and upward to shoulder level; as arm assumes this position energize hand and return arm by same track to side. Do same with other arm, then same with both. Then follow same order oblique-front and lateral.

2. Same as preceding, except raising arm to vertical.


3. Same as Exercise 1, except that one arm precedes the other in the movement; thus, making an opposition exercise—that is, when one arm reaches shoulder level and is returning to side, the other is moving up to shoulder level, and so on continuously throughout oblique-front and lateral.



4. Same as preceding exercise, except that arm rises to vertical.

5. Raise arm to shoulder level, lateral, energize wrist and turn it in a radius of half circle, until palm faces outward, finger-tips backward. Then, with wrist leading, carry arm to horizontal front; with wrist again leading, but bent outward, carry arm again to horizontal lateral; repeat at will, then let arm float downward to side. Do same with other arm; same with both. Repeat the exercise in various depths and heights from shoulder level.

6. With both arms extended to right, hands at hip-level and wrists leading as in preceding exercise, carry hands to hip-level, left, then again to right; continue repeating the exercise, each time at greater altitude, until hands move on level with head. In executing this movement note that the wrists are in opposing positions.

7. With arm and hand in flowing motion trace in space the figure eight thus: 8, and thus , through three or more continuous movements from front to lateral in various altitudes with each hand; with both hands. Outline in similar manner ellipticals and circles, large and small.

8. Raise arm to vertical and describe through space a descending spiral. Be careful that elbow descends with each lowering movement of arm, keeping arm near body; when hand reaches shoulder level extend arm to lateral and then down to side.

9. With right arm describe a full circle from left to right, then continue the spiral upward, narrowing it each time a circle is made, when finally all motion may cease; the hand and index finger for a moment remaining rigid, then let arm float outward and downward to side. Do same with left. Follow the same order of exercise to horizontal front, then to horizontal lateral.

10. Raise arm to horizontal front, and with three undulating motions carry it to lateral. If done properly the hand will seem to float "as a feather is drifted downward." From this similarity the exercise is sometimes designated the Feather Movement. Repeat at will with one hand, with both hands, and in varying altitudes. Similarly to the preceding trace varying forms of water waves.

11. Carry pendant hand to horizontal front, then as hand is energizing draw upper arm partially backward; again extend hand forward with finger-tips upward, palms facing front, at same time turn hand through half circle until finger-tips point downward, palm facing front, fold hand inward and relaxed toward wrist, carry elbow downward, folding forearm inward until finger-tips are near shoulder, raise elbow and allow hand to move in front of shoulder downward to side, then raise arm again as before, and repeat the exercise at will. Practice in various altitudes, and in various directions from front to lateral. This exercise, from the graceful motion of one part of the arm with that of another, is sometimes called the Serpentine Movement.

12. Bring extended arm and energized hand, with palm supine, to horizontal front, then lower elbow and bring hand inward until wrist almost touches shoulder, relax hand and fold it inward, at same time raising elbow, then energizing hand in front of shoulder, carry it with decided motion oblique-back to right, at shoulder level, palm downward, index finger strong, then let arm float downward to side. Repeat in different altitudes.

13. A very beautiful and graceful exercise is that of carrying imaginary gossamer threads through space and delicately attaching them with one or both hands to fancied objects in various altitudes and directions from

the body, stepping, bending, and tiptoeing to accomplish the object.

NOTE.—Combinations may be made from parts or all of the preceding exercises. They are valuable not only for the control of nerve force and muscle, but also as affording opportunity for the free play of the imagination.

#### For Head and Neck

The head and neck exercises, though necessarily few, are none the less valuable. They strengthen and develop the chest muscles, they correct the stoop in shoulders so prevalent among students and those of sedentary habits, and conduce to graceful contour of neck and noble carriage of head.

1. From its normal position—that is easily erect, inclined neither to right nor left, nor up nor down—carry head slowly and evenly forward to chest and back again to position. Do same backward, same to right, same to left.

2. Lower head about one-third of distance to chest, and in this position carry it toward right shoulder, then turn face upward, bringing back of head toward left shoulder, then bow head downward to former depression at right shoulder, again front, and back to position. Do same to left. Repeat the exercise with head two-thirds of distance to chest. Repeat the exercise with head carried downward upon chest.

3. Carry head forward and downward to chest, rotate to right shoulder, again turn face upward with back of head on left shoulder, slowly rotate head until it rests upon right shoulder, then carry face downward to left shoulder, and rotate head to front, and lift to position. Do same reverse order.

*Opposition Exercises*

**For Head and Hands**

1. With arms down bring right hand inward upon chest, same time bowing head. Slowly return both to position. Do same with left hand and head, same with both hands and head.

2. Bring right hand to chest, then turn head to left, at same time carrying right hand aversely to horizontal right lateral; return hand to chest and head to position. Turn head to right and right hand aversely to left. Do same reversely. Do same with head to left and both hands aversely to right, and repeat in reverse order.

3. With right hand pendant, carry arm forward and upward at full extension overhead, at same time bowing head, then energize hand, palm facing front, index finger strong. Reverse the order by carrying hand downward and face turned upward. Then do same with head and left hand.

4. 1st.—Bring right hand pendant *via* front overhead, at same time head to chest, then energize hand, palm facing front. 2d.—Reverse position of hand and head. 3d.—Carry head to normal position and bring right hand upward and pendant to horizontal lateral. 4th.—Return head and right hand to chest. 5th.—Oppose each by carrying hand averse to right and head bowed to left. 6th.—Let right hand float downward to side and simultaneously bring left hand, palm supine, and arm extended lateral, upward and inward until palm of hand rests upon back of head. 7th.—Raise left hand upward and outward, permitting it to float downward to side, at same time turn face upward until back of head rests midway between spine and right shoulder. 8th.—Carry hands



pendant upward to horizontal lateral, at same time rotating head to right until the back of head rests on spine. 9th.—Rotate arms until palms of hands are supine. 10th.—Bring head and hands to chest. 11th.—Head back again on spine, at same time elbows rising upward. 12th.—Unfold arms, extending them upward, oblique-front, hands supine. 13th.—Arms to lateral and floating downward to hip-level and head to normal position. 14th.—Circle arms inward to oblique-front, then to lateral, palms facing front, and lastly, let them float downward to side. Do same reversely. Practice this exercise until its various parts are as one connected whole.

#### For Trunk

1. With arms down, depress head to chest, then lower trunk at shoulders and finally in hips, drawing head and trunk as close to lower limbs as contour of body will permit. Assume normal position. Bend similarly to right, left foot rising at heel. Same to left.

2. With hands well back on hips, feet separated twelve inches at heels, knees relaxed, head resting on spine slowly bend trunk backward to any point easily attained. Do not overdo.

3. With arms down and right foot advanced once its length toward oblique-front right, bend trunk downward on line with right knee. Do same reversely.

4. With hands again on hips and right foot, once its length, oblique-back right, bend trunk backward on line with right heel. Do same reversely.

#### For Lower Limbs

1. With heels closed and toes at usual angle, carry line of gravity forward to toes and backward to heels, taking

care not to bend or tip the body. Repeat a number of times.

2. Separate heels about ten inches, carry line of gravity to right side of ball of right foot, then to left side of ball of left foot. Again to right, then forward to toes and to left and back to heels. Repeat several times.

3. With heels closed, rise slowly upon balls of feet. Hold position while counting ten, fifteen, twenty, or more.

4. Rise as before, then slowly bend knees, permitting body to come to sitting posture on heels. Hold position as in preceding.

5. Separate heels as in Exercise 2, with line of gravity in right foot slowly pivot on balls of feet to left. Then with line of gravity in left foot pivot to right. Repeat several times.

6. Do same with one foot once its length, in advance of the other, pivoting to rear.

7. Place right foot once its length, oblique-front right and with line of gravity centered in ball of foot; left foot on toe, heel falling inward toward heel of right. Standing thus, count ten, twenty, or more. Do same reversely.

8. Place right foot once its length oblique-back, right, line of gravity and heel as indicated in Exercise 7. Count as before. Do same reversely.

9. Advance right foot once its length forward, line of gravity as in Exercise 7. Left foot on toe, with hollow of foot toward heel of right. Count as before. Do same reversely.

10. Carry right foot once its length backward, with line of gravity centered in ball of right foot, toes pointing to right, hollow of foot toward heel of left. Count as before, and do same reversely.

## For Entire Body



EXERCISE 1.—Place left foot once its length back of right foot, then place hands one upon the other on chest, at same time bowing head ; next carry head backward upon spine, then carry right hand forward and upward to vertical with palm facing front, at same time bring head to normal position, and sway line of gravity forward into right limb, then bring right arm forward and downward to middle realm, then both arms outward and downward to side, at same time carrying line of gravity into left limb.

2. Imperceptibly advance right foot once its length to oblique-front, right, then bring head and hands to chest, then carry hands aversely, midway between shoulder level and perpendicular to right lateral, at same time turning head over left shoulder to oblique-left backward, bending strongly in left hip and knee. Recover position and do same



reversely.



3. Place right foot once its length forward, knee firm and supporting body, then carry hands inward, and then the right one forward to middle realm front, with palm aversely, and left to lower realm lateral, palm prone, head at same time turned to right, looking over right shoulder. Recover position and do same in reverse order.

4. Advance one foot once its length front, then carry head and hands to chest and kneel, from this position extend arms upward to oblique-front, palms supine, then clasp hands, bowing head upon knuckles; lastly, carry head to position and rise with hands floating outward and downward to side.



5. Place right foot twice its length



to lateral, toes pointing directly to right, turn face upward, at same time carry arms with hands pendant to shoulder level, then describing a circle, carry them horizontally forward, palms facing, head and body strongly in same direction, right knee bent. Then pivot round to left, bringing right arm with head pendant overhead and left hand prone to left downward, face turned upward, body support in right limb. Do same reversely.

NOTE.—Many beautiful combinations in posing may be made from the exercises which have been presented. These will be valuable not only to the pupil, but pleasing for entertainment. For posing in regard to sentiment, see *Delsartean Pantomimes*, by the author of this volume.

## PRINCIPLES FOR BASIC POSITIONS

“Let your attitude, as well as gesture and face, foretell what you would make felt.”—DELSARTE.

Mechanical positions and movements of different members of the body, having received proper attention by means of the preceding gymnastic exercises, the pupil is



prepared to enter upon the study of visible expression, or gesture. This can be best accomplished by considering certain principles founded upon psychic indications, using at the same time the exercises, which illustrate them. The first in order pertain to attitudes from the base.

NOTE.—In basic positions, with few exceptions, one limb becomes the sustaining agent and the other the balancing agent, and all changes from one foot to the other, exclusive of certain kinds of characterization, should be marked with the utmost simplicity.

Again, all forward positions in any direction from a centered point—whether it be directly front, obliquely front, or lateral—that is, if the sustaining foot moves forward in any one of these directions, the action is a Progressive or Eccentric one, and conversely if the sustaining member moves backward, either directly backward or obliquely backward, the action becomes a Retrogressive or Concentric one. In practicing the exercises intended to illustrate these or any other principles, always endeavor not only to ascertain, but also to feel, the sentiment embodied in them.

### PRINCIPLE I

Standing on narrow base, with weight upon foot, directly under the body, the other slightly advanced, toes outward at the usual angle, knee of forward limb slightly relaxed, torso easily erect, the indication is that of dignity, calmness, passivity, or repose.

#### *Exercises*

1. "The city and republic of Carthage were destroyed by the termination of the third Punic war, about one hundred and fifty years before Christ."—*From "Destruction of Carthage"*—*Anonymous*.

2. "Calm and deep peace in this wide air,  
These leaves that redden to the fall;  
And in my heart if calm at all,  
If any calm, a calm despair."

*From "In Memoriam"*—*Tennyson*.

3. "Now came still evening on, and twilight gray,  
Had in her sober livery all things clad;  
Silence accompanied, for beast and bird,  
They to their grassy couch, these to their nests  
Were slunk—all but the wakeful nightingale;  
She all night long her amorous descant sung."

*From "Paradise Lost"—Milton.*

## PRINCIPLE II

With similar bearing of torso, and foot placed as in Principle I, but with weight upon forward foot, and backward one slightly lifted at heel, and knee a little relaxed, the indication is that of quiet interest, attention, or intention.

### *Exercises*

1. "Near yonder copse, where once the garden smiled,  
And still where many a garden flower grows wild,  
There, where a few torn shrubs the place disclose,  
The village preacher's modest mansion rose.  
A man he was to all the country dear,  
And passing rich—with forty pounds a year!"

*From "The Deserted Village"—Goldsmith.*

2. "Paul had never risen from his little bed. He lay there, listening to the noises in the street, quite tranquilly; not caring much how the time went, but watching it, and watching everything. When the sunbeams struck into his room through the rustling blinds, and quivered on the opposite wall like golden water, he knew that evening was coming on, and that the sky was red and beautiful. As the reflection died away, and a gloom went creeping up the wall, he watched it deepen, deepen, deepen into night."—*From "Dombey and Son"—Dickens.*

3. "The way was long, the wind was cold,  
The Minstrel was infirm and old;  
His withered cheek and tresses gray  
Seemed to have known a better day;

The harp, his sole remaining joy,  
Was carried by an orphan boy ;  
The last of all the bards was he,  
Who sung of Border chivalry."

*From "Lay of the Last Minstrel"—Scott.*

### PRINCIPLE III

With basic position same as in Principle I, but feet more separated in the lengths, and with line of gravity in heel of backward foot, with torso somewhat relaxed in shoulders, the indication is that of meditation, abstraction, or concentrated thought.

#### *Exercises*

1. "If it were done, when 'tis done, then 't were well  
It were done quickly : if the assassination  
Could trammel up the consequence, and catch  
With his surcease success ; that but this blow  
Might be the be-all and the end-all here,  
But here upon this bank and shoal of time,  
We'd jump the life to come."

*From "Macbeth's Soliloquy"—Shakespeare.*

2. "It must be so ! Plato, thou reason'st well :  
Else, whence this pleasing hope, this fond desire,  
This longing after immortality ;  
Or, whence this secret dread, and inward horror,  
Of falling into nought ?"

*From "Cato's Soliloquy"—Addison.*

3. "Farewell, a long farewell, to all my greatness !  
This is the state of man ; to-day he puts forth  
The tender leaves of hopes ; to-morrow blossoms,  
And bears his blushing honors thick upon him ;  
The third day comes a frost, a killing frost,  
And, when he thinks, good easy man, full surely  
His greatness is a-ripening,—nips his root,  
And then he falls as I do."

*From "Wolsey's Soliloquy"—Shakespeare.*

## PRINCIPLE IV

With basic position same as in Principle II, but feet more separated in the lengths, unsupporting foot on toe, its heel turned inward toward heel of sustaining foot, thus giving greater length to the limb, chest strongly raised, the indication is that of active interest, desire, earnestness, eagerness, courage, boldness, enthusiasm, or vehemence.

*Exercises*

1. "The war is inevitable; and let it come! I repeat it, sir, let it come! It is in vain, sir, to extenuate the matter. Gentlemen may cry 'Peace! Peace!' but there is no peace! The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms!"—*From "On British Government in America"—Patrick Henry.*

2. "Hurrah for Merrie England now! Hurrah for France,  
the grand!  
As we charge the foe together, all abreast, and hand to  
hand.  
Hurrah, the mighty host doth melt before our fervent  
heat,  
And against our side the ebbing flood does faint and  
fainter beat."  
*From "The Battle of Inkerman"—Massey.*

3. "The blood of our fathers calls to us from the soil which we tread; it beats in our veins; it cries to us not merely in the thrilling words of one of the first victims in this cause,—'My sons, scorn to be slaves!'—but it cries with a still more moving eloquence—'My sons, forget not your Fathers!'"—*On "National Character"—Everett.*

## PRINCIPLE V

With feet considerably separated, backward limb supporting, knees relaxed, and torso retracted, with shoulders



drawn forward and chest correspondingly inward, the indication is that of fear, dread, anguish, or terror.

### *Exercises*

1. "Angels and ministers of grace defend us!"—*From "Hamlet"—Shakespeare.*

2. "Whence is that knocking?"—"Macbeth"—*Shakespeare.*

3. "No more! No more! I don't wish to see it. Show me no more!"—*From "Christmas Carol"—Dickens.*

### PRINCIPLE VI

With feet considerably separated, weight on backward limb, but both limbs rigid, torso raised and tense, the indication is that of independence, resistance, defiance, scorn, contempt, or derision.

### *Exercises*

1. "I've scared ye in the city; I've scalped ye on the plain;

Go, count your chosen where they fell beneath my leaden rain!

I scorn your proffered treaty! the paleface I defy!  
Revenge is stamped upon my spear, and 'blood' my battle-cry!"

*From "The Seminole's Defiance"—G. W. Patten.*

2. "But here I stand and scoff you;  
Here I fling hatred and full defiance in your face!  
Your Consul's merciful—for this all thanks.  
He dares not touch a hair of Catiline!"

*From "The Tragedy of Catiline"—Croly.*

3. "You say you are a better soldier:  
Let it appear so; make your vaunting true,  
And it shall please me well. For mine own part,  
I shall be glad to learn of noble men."

*From "Julius Cæsar"—Shakespeare.*

### PRINCIPLE VII

With heels closed, toes outward at the usual angle, both limbs supporting torso easily erect, the indication is that of respect, obedience, or deference.

#### *Exercises*

1. "General, I await your orders."—*Anon.*
2. "Gentlemen, my master Antonio is at his house and desires to speak with you both."—*From "Merchant of Venice"—Shakespeare.*
3. "Most potent, grave, and reverend signiors,  
My very noble and approv'd good masters—  
That I have ta'en away this old man's daughter,  
It is most true; true, I have married her:  
The very head and front of my offending  
Hath this extent, no more."  
*From "Othello's Apology"—Shakespeare.*

### PRINCIPLE VIII

With feet somewhat separated, and nearly parallel, both limbs supporting, the indication is that of weakness, infancy, decrepitude, or old age.

#### *Exercises*

1. "I'm Feddie an' I'm most free years ole, an' I can walk nearly as good as gan'pa."
2. "Pardon me, gentlemen, but I have come here in great feebleness of body to plead my case before you."
3. "Pity the sorrows of a poor old man,  
Whose trembling limbs have borne him to your door."

### PRINCIPLE IX

With feet close together, and parallel, knees relaxed, chest and elbows inward, the indication is that of timidity or want of self-assertion.

*Exercises*

1. "Good gracious me! What a complication of misery! How—de—do? I—I—I'm afraid you must have got very wet."—*Toots in "Dombey and Son"—Dickens.*

2. "I am, sir, sensible—I am, indeed,—that, though—I should—want—words—I must proceed; and, for the first time in my life, I think—I think—that—no great orator should shrink;—and, therefore, Mr. Speaker, I for one—will speak out freely. Sir,—I've not yet done. Sir, in the name of those enlightened men who sent me here to—speak for them—why then, to do my duty—as I said before—to my constituency—I'll say no more."—*From "An Orator's First Speech in Parliament"—Alexander Bell.*

## PRINCIPLE X

With feet somewhat separated, toes pointing forward or turned slightly inward, and torso distorted, the indication is that of boorishness or rusticity.

*Exercises*

1. "Wall, I'll let yee hev the hoss an' kerridge fer twenty-five cents an hour, an' thet's about as cheap as you'll git it any whor in these diggins."

2. "Truly shepherd in respect of itself it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life."—*The Clown, from "As You Like It"—Shakespeare.*

## PRINCIPLE XI

With base broad, heels parallel, both limbs supporting, torso well drawn upward, the indication is that of familiarity, bravado, or astonishment.

*Exercises*

1. "Eleven men in buckram set upon me from the front ;  
Three knaves in Kendal green came at my back, and  
let drive at me. I paid them well."  
*Falstaff, from "Henry IV"—Shakespeare.*
2. "By your leave, Miss Snooks, I'll say what I please  
Of *my* houses, *my* lands, *my* gardens, and *my* trees."

PRINCIPLE XII

With short, cat-like movement, on balls of feet, torso inclined forward and slightly bent at hips, the indication is that of caution, secrecy, or scrutiny.

*Exercises*

1. "Hush! let us approach with the greatest caution."
2. "Stop laffin, Solomon Burke; keep still."
3. "Move cautiously and slowly, lest we rouse the sleepers."

PRINCIPLE XIII

With frequent changes of balance from one foot to the other, the indication is that of anxiety, nervousness, or embarrassment.

*Exercises*

*Childish Embarrassment*

1. "You'd scarce expect one of my age  
To speak in public, on the stage;  
But if I chance to fall below  
Demosthenes or Cicero,  
Don't view me with a critic's eye,  
But pass my imperfections by."

NOTE.—Other basic positions may and do occur, especially such as evolve themselves from some peculiar habit or gait. It is well to observe these eccentricities in others, as they often prove available in characterization.



## PRINCIPLES FOR HEAD ATTITUDES

"Give the sign, and you suggest the mood, for every mood has its natural sign,"—MOSES TRUE BROWN.

The correct carriage of the head has been described in the gymnastic exercises.

There remains now to show its position or inclination under some of the dominating States of the Being, and here, as in the basic positions, according to the state or condition, so is the manifestation. Do not conclude that the following principles sum up the head positions. They do not; they are merely aids to the pupil in obtaining command of himself in expression. The numberless and beautiful complexities in this, as in all manifestation, cannot be detailed.

It will be observed that when the forehead acts, as it were, as a leader, the condition is conspicuously a mental one; when the lower part of the head or jaw acts as leader, the condition is conspicuously a vital one, and when the head is poised or normal the condition is conspicuously a moral one.

## PRINCIPLE I

Head level between shoulders, inclined neither to right nor left, nor up nor down; the indication is that of calmness, dignity, or repose.

*Exercises*

1. "O, pleasant breast of waters, quiet bay,  
Like to a quiet mind in the loud world."  
*From "The Lover's Tale"—Tennyson.*
2. "From the cool cisterns of the night my  
Spirit drinks repose."

## PRINCIPLE II

Head inclined toward object addressed or contemplated ; the indication is that of interest, sympathy, confidence, admiration, or love.

*Exercises*

1. "Have I not been nigh a mother  
To thy sweetness—tell me, dear?  
Have we not loved one another  
Tenderly from year to year,  
Since our dying mother mild  
Said, with accents undefiled,  
Child, be mother to this child!"  
*From "Bertha in the Lane"—Mrs. Browning.*
2. "Will you trust me, Katie, dear?  
Walk beside me without fear?  
May I carry, if I will,  
All your burdens up the hill?"  
*From "Katie Lee"—Anonymous.*

## PRINCIPLE III

Head carried away from object addressed or contemplated ; the indication is that of disdain, contempt, haughtiness, suspicion, or scorn.

*Exercises*

1. "You sought to prove how I could love,  
And my disdain is my reply.  
The lion on your old stone gates  
Is not more cold to you than I."  
*From "Lady Clara Vere de Vere"—Tennyson.*

2. "But you—wretch! you could creep through the world unaffected by its various disgraces, its ineffable miseries, its constantly accumulating masses of crime and sorrow—you could live and enjoy yourself, while the noble-minded are betrayed!"—*From "Death of Morris"—Scott.*

## PRINCIPLE IV

With head forward and chin upward ; the indication is that of hope, desire, petition, or worship.

*Exercises*

1. " Give your children food, O Father !  
Give us food, or we must perish !  
Give me food for Minnehaha,  
For my dying Minnehaha !"

*From "Hiawatha"—Longfellow.*

2. " Mother, mother, up in heaven,  
Stand up on the jasper sea,  
And be witness I have given  
All the gifts required of me—  
Hope that bless'd me, bliss that crown'd,  
Love that left me with a wound—  
Life itself that turneth round !"

*From "Bertha in the Lane"—Mrs. Browning.*

## PRINCIPLE V

Head down, chin in ; the indication is that of resignation, humility, reverence, meditation, modesty, abasement, or shame.

*Exercises*

1. " Go, get thee from me, Cromwell ;  
I am a poor, fallen man, unworthy now  
To be thy lord and master !"

*From "Henry VIII"—Shakespeare.*

2. " My sins as scarlet are ; let me go hence,  
And in some cloister's school of penitence,  
Across those stones, that pave the way to heaven,  
Walk barefoot, till my guilty soul be shriven !"

*From "King Robert of Sicily"—Longfellow.*

## PRINCIPLE VI

Head held erect; the indication is that of joy, exultation, courage, or triumph.

*Exercises*

1. "Hurrah! hurrah! a single field hath turned the chance of war,  
Hurrah! hurrah! for Ivry, and King Henry of Navarre!"

*From "The Battle of Ivry" —Macaulay.*

2. "It is my living sentiment, and by the blessing of God, it shall be my dying sentiment. Independence now, and independence forever!"—*From "Supposed Speech of John Adams" —Webster.*

## PRINCIPLE VII

Head same as preceding, but carried a little further backward; pride, anger, or defiance.

*Exercises*

1. "And if thou said'st I am not peer  
To any lord in Scotland here,  
Lowland or Highland, far or near,  
Lord Angus, thou hast lied."

*From "Marmion" —Scott.*

2. "My lords, I care not, if my actions  
Were tried by every tongue, every eye saw them,  
Envy and base suspicion set against them,  
I know my life so even."

*From "Queen Katharine, Henry VIII" —Shakespeare.*

## PRINCIPLE VIII

The nod of the head forward is indicative of approval, affirmation, approbation, emphatic declaration.



*Exercises*

1. "Yes, you have my full, free, and hearty approval."
2. "This needs, must and shall be done."
3. "Ay, my liege, so please you give no leave."

## PRINCIPLE IX

The shake of the head, or "rotation," is indicative of doubt, denial, negation, exasperation, regret.

*Exercises*

1. "No, believe me, I saw none."
2. "Blow, winds, and crack your cheeks! rage! blow!"
3. "O Absalom, my son, my son!"

## PRINCIPLE X

Head inclined toward either shoulder, is indicative of weariness, languor, or doubt.

*Exercises*

1. "O, I am aweary, and I would that life were ended."
2. "I am amaz'd, methinks, and lose my way  
Among the thorns and dangers of this world."

*From "King John"—Shakespeare.*

## PRINCIPLE XI

Head somewhat drooped, is indicative of sorrow, depression, or discouragement.

*Exercises*

1. "Gone—my lord!  
Gone thro' my sin to slay and to be slain!  
And he forgave me, and I could not speak.  
Farewell? I should have answer'd his farewell,  
His mercy choked me."

*From "Guinevere"—Tennyson.*

2. "Farewell, O my Laughing Water!  
All my heart is buried with you,  
All my thoughts go onward, with you!  
Come not back again to labor,  
Come not back again to suffer,  
Where the famine and the fever  
Wear the heart and waste the body."

*From "Hiawatha"—Longfellow.*

## PRINCIPLE XII

Head thrust forward; the indication is that of scrutiny or curiosity.

### *Exercises*

1. "He's up in the shed!  
He's opened the winder,—I see his head;  
He stretches it out,  
An' pokes it about,  
Lookin' to see 'f the coast is clear,  
An' nobody near;—  
Guess he do' no' who's hid in here!"

*From "Darius Green"—Trowbridge.*

2. "Something to landward, sure I view;  
Far ahead, I can just behold  
Silken sails, with a border of gold."

*From "Sailing of King Olaf"—Brotherton.*

## THE ARMS

"Man is not only in the centre of the universe, but he possesses a human centre within himself, toward which, from which, or with which his manifestations necessarily move."—FULLERTON.

While gesturing may be defined, in a general way, as expression through the various members of the body, in its more restricted sense, it means that which is done through the motions of the arm and positions of the hand. The arm-centres of motion are the shoulder, elbow, and wrist, and from these centres the arm radiates from the body in

various directions; or from an outward direction or position it is brought inward and upon the body, thus becoming reflexive, both in action and meaning.

According to natural law, every human being, in relation to the universe, stands, as it were, upon the earth's centre, and all his motions and positions are necessarily in accordance with this law. Therefore all our conceptions of the real or the ideal, both literal and figurative, must necessarily be from this standpoint. Hence, if above us, the movements of the arms and hands in gesticulation will be upward, if below us the movements will be downward; or horizontal, if on the same plane with us, using one, two, or three sets of arm levers as may best convey the meaning.

For convenience these three planes or realms may be represented as follows: that which is above, as the "Realm of the Superior;" that which is below, as the "Realm of the Inferior," and that which surrounds, as the "Realm of Equality." The following Principles then may be formulated in regard to arm directions.

#### PRINCIPLE I

The *Mental* side of the Being largely dominates the Realm of Equality; hence ordinary statement of facts, general, geographic, and historic references, and address to the human or the superhuman, either existing or supposed to exist on our planet, are usually indicated or rendered impressive by gestures somewhere in this Realm.

#### PRINCIPLE II

The *Moral* side of the Being largely dominates the Realm of the Superior; hence reference or address to substance, real or imagined, conceived to exist above us; that which ennobles, refines, glorifies, deifies, and ideas

prompted by an approving conscience are usually indicated or made impressive by gestures somewhere in this Realm.

### PRINCIPLE III

The *Vital* side of the Being largely dominates the Realm of the Inferior; hence reference or address to substance, real or imagined, conceived to exist below us, as that which destroys, degrades, debases, brutalizes—shows decision and determination, and ideas prompted by a disapproving conscience, are usually indicated or made impressive by gestures somewhere in this Realm.

These Principles are not absolute; the manifestations through complexities may cause the arm to invade either of the other realms than the one to which the Principle ascribes it; nevertheless, in the primary conditions, the Principle will hold true.

As the arms move upward or downward, in the expression of thought or feeling, they move correspondingly outward or inward in any of the realms. The gesture in any realm anywhere along the line of the front of the person gesticulating, is indicative of especial nearness, directness, address, appeal, and unity; away from the front, toward the oblique, it is indicative of indirectness, generalization, and plurality; toward the lateral it indicates separation, withdrawal, plenitude, completeness, vastness, and universality.

NOTE.—These gestures do not refer to those which bring the hand inward upon the body, and are termed reflexive.

In all that pertains to natural and effective delivery when the hands are carried upward or downward, outward or inward, to any given point, the arms will move, either in a direct line, or will be deflected from a direct line, moving through parts of an arc or circle, according to the character of the thought or feeling expressed. Both the



direct and deflected movements are in harmony with the vocal movement, which is also direct, or in waves or inflections. Again both voice and action harmonize in this respect. If the sentiments be unimportant or trivial the syllabic utterance and the arm movement will be correspondingly limited or shortened, using in the arm movement only wrist, or wrist and elbow centres. On the contrary, if the Being is dominating some noble theme, or intense passion, the syllabic utterance will be through wide ranges of intonation, direct or inflected, and the arm move correspondingly, either in a direct or deflected way, through wide ranges of space.

Gesture in relation to State of the Being may be divided into descriptive, imitative, emphatic, and passional.

Descriptive gestures are used in locating, pointing out, or describing objects, either literally or figuratively. Such gestures have value, but too often the reader or reciter makes so constant and free use of them as to lose sight of the more important parts of his theme.

*Imitative Gestures*, if controlled by good judgment, impart a graphic power to recital or delivery, but when used by the "unskillful they do make the judicious grieve." Frequently imitation or mimicry is introduced in recitals improperly and falsely. In doing so the law of suggestion is violated and the too literal representation falls like a slow nightmare upon an audience. Such pernicious representations cannot be too strongly condemned. Literal representation may be used in a literal characterization, or in an acted part, though not even then if it is likely to shock the sensibilities of the hearers.

It may also be allowed where the language has led up to a climax, requiring a delineation commensurate with the vocal expression. Except in these cases imitative gestures should not be attempted.

*Emphatic Gestures* are used to assist the voice in enforcing or emphasizing thought or feeling, and contribute largely to the effectiveness of the orator or speaker who is discriminating in their use.

*Passional Gestures* are pre-eminently the representation of strong emotion, and mark the highest phases of dramatic and oratoric art.

A gesture is made up of three parts, the preparation, the ictus or stroke, and the return; or if not the return, the passing of the hand by transition from one form of gesture to another. The stroke should be simultaneous with the vocal impulse given to the more important parts of the language, the stroke of the gesture being to the eye what emphasis and inflections of the voice are to the ear. Although a gesture is made up of three parts, the greatest simplicity should be observed in passing from one part to another, so that the thought or feeling is made pre-eminent and not the action. It is better to allow the voice *alone* to express the sentiment than to have the attention distracted by the manner. A display of ornate or meaningless gesticulation often weakens the thought.

*Transition* in gesture is a movement in which the hand is carried from one form of gesture to another without first returning to a rest point. Its place is to assist the voice when there is continuity of thought. Especially is its value seen in the rhetorical climax, for a climax in thought and feeling should have a corresponding climax in voice and action.

## HAND INDICATIONS

"The hand may properly be called the second tongue, because Nature has adapted it, by the most wonderful contrivance, for illustrating the art of persuasion."—ARTEMIDORUS.

In the ages past, when the mechanism of the human frame was little understood, the power and capability of the hand was recognized as an agent of expression. Ancient orators said of it: "It speaks for itself; it is a universal language; without it is no eloquence." We of to-day, in the light of a higher civilization, should not underestimate this means of communication with which man has been so graciously endowed.

The hand as a part of the arm, is carried by the latter to certain objective or subjective points, wherein by position or significant movement, it conveys a meaning. As with all the media of expression, there must be secured first, mastery of muscle through control of nerve force, and second, appropriateness in manifestation, before the highest results in delivery can be attained, or the multitudinous variety of hand indications be left, with any degree of confidence, to the individuality of the speaker or reciter. The hand, like other parts of the body, indexes the three States of the Being, and makes use of the same modes of motion, the eccentric, concentric, or normal, or their various blendings; for whatever state or condition dominates the centre, must perforce liberate itself in the same way through all the avenues of the body, even to the finger-tips. It not infrequently happens that an untrained speaker possesses only a meagre variety of hand gesticulation; but as the rhetorician makes use of an extended and choice vocabulary, to give the finest and most impressive utterance of his thoughts, so the speaker, to attain the greatest success in delivery, should have all varieties of symbolization at his command.

In gesturing there is no choice as to which hand shall be used. The action of the left arm is as necessary as that of the right, except in certain conventional forms, as extending the hand to another in welcome, or in solemn adjuration, etc. Both hands, in simultaneous action, indicate a greater degree of intensity than is shown by one alone. The palm is the most expressive part of the hand; from it the outer parts receive their action, and in the free opening and closing of the hand is found a primary condition of visible eloquence, for the palm, well presented to the hearer, is capable of great power of expression.

NOTE.—Only a few of the hand indications are given here, such as are most frequently used and are plainly expressive of the sentiment. These, if properly practiced, will lead to ease and finish in other forms of hand gesticulation.

In these exercises as well as in all instruction regarding delivery, the pupil is placed at a disadvantage, unless he has the living instructor.

The *Hand Supine* (palm away from earth) is exceedingly broad in its signification. It is the giving and deciding hand—it is free, open, genial; therefore it may be said that it affirms, invites, declares, invokes, petitions, accepts, defines, concedes, reveals, entreats, acknowledges, permits, dismisses, intensifies, and persuades.



NOTE.—Here introduce silent practice exercises (that is, exercises without words) of hand supine, in the various arm realms, with both direct and deflected arm movements, in different altitudes and different directions from the front, in the three planes previously explained. Then follow with word exercises.

### *Exercises*

1. "Hath *Britain* all the sun that shines? day, night,  
Are they not but in *Britain*?"
2. "The war is *inevitable*."



3. "From eastern rock to sunset wave,  
The *Continent is ours.*"
4. "King Agrippa, believest thou the prophets?"
5. "*Come forth*, O ye children of gladness, *come !*"
6. "Be ready, *gods*, with all your thunderbolts,  
*Dash* him to pieces!"
7. "Dreams are but the children of an *idle brain.*"
8. "*O Living Will*, that shalt endure . . .  
When all that is shall suffer shock,  
Rise in the spiritual rock,  
Flow through our deeds and make them pure."

*The Hand Prone* (palm toward earth) is the controlling hand—it is protective, restrictive, secretive, mystical; hence its indications are that of guardianship, benediction, dependency, suppression, cessation, prohibition, imprecation, hopelessness, concealment, and awe.



NOTE.—Here use silent practice exercises, then follow with word exercises.

### *Exercises*

1. "Noon *descends* around me now;  
'Tis the noon of autumn's glow."
2. "The winds, with wonder whist,  
Smoothly the waters *kissed.*"
3. "*Peace ! Peace !* you durst not so have tempted him."
4. "The *Prohibition* of the rum traffic will prove a safeguard to our people."
5. "*Cease* a little while, O wind ! Stream, *be thou silent.*"
6. "*Down*, soothless insulter, I trust not the tale!"

7. "The cloud of adversity *threw a gloom* over his prospects."

8. "Thy threats I *scorn* ; thy mercies I *despise* !"



*Hand vertical* (palm outward, fingertips upward,) is evasive, repellent, aversive ; its indications are that of calamity, surprise, amazement, fear, terror, disdain, loathing, also that of separation, dispersion, and disruption.

NOTE.—Introduce here silent practice exercises, followed by word exercises.

### *Exercises*

1. "*Away* ! I do condemn mine ears that have so long attended thee."

2. "O *horror, horror, horror* ! Tongue nor heart cannot conceive nor name thee !"

3. "*Fly, fly*, my lord !"

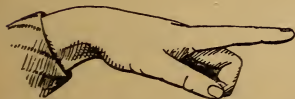
4. "O, *ruined piece* of nature !"

5. "Get you *hence*, for I must go  
Where it fits you not to know."

6. "*Far from our hearts* be such inhuman feelings."

7. "Celestial light *dispels* the gloomy shades of night."

8. "*Bursts* the wild cry of terror and dismay !"



*The Index Finger* may indicate scorn, contempt, accusation, derision, warning, threatening ; it

may be used in discriminating, and forcibly asserting, and in making conspicuous some one object among a number or collection.



*Exercises*

1. "Lochiel! Lochiel! *beware* of the day!"
2. "Now, infidel, I have *thee* on the hip."
3. "*Beware! Beware!*"
4. "See'st thou across the sullen wave,  
A *blood-red banner*, wildly streaming?"
5. "Thou little valiant, great in villainy!"
6. "Note *this point*, in particular."
7. "By this sun that shines, I'll thither!"

Other equally strong and graphic meanings are expressed through the agency of the fingers. Among them may be named various forms of enumeration and measurement—as the apparent testing or detecting of granulated substances, between the thumb and forefinger, or a more delicate manipulation with the thumb and third finger, or with the thumb and little finger.

A continuous line of thought or chain of reasoning is indicated by the linking of the index fingers or of the little fingers; while touching their tips only indicates a still closer and more delicate union. Similarity of meaning is shown by all the finger-tips of one hand touching those of the other. Again, the closing of the fingers upon the palms, denotes condensation or retention; or the fingers extended and spread widely apart, signify exasperation, when stiffly crooked, they evince retraction and rage.



In regard to the hand itself, its wave or flourish is a sign of victory, exultation or jubilation; clinched, it shows anger, determination, and defiance; applied—that is, palms pressed together, near chest—humility,

self-abasement, and prayer; folded (palms together and fingers of one hand laid between thumb and forefinger of the other), veneration, humility, and adoration; clasped



—that is, fingers of one hand inserted between those of the other—entreaty, supplication;

wrung (first clasped and elevated, then depressed without disengaging the fingers), agony; rubbing of hands, palm to palm, eagerness, joyousness, gloating.



Again, the hand may be reflexive in its action—that is, placed upon some part of the body, it is expressive of either mental or emotional excitation—as for instance, hand on chest, shows an appeal to conscience, or to one's higher and better self; or crossing of both hands on chest, shows veneration, trust; hand on heart is suggestive of sadness, affliction; hand on forehead, or one or both hands on head, is indicative of weariness, confusion, pain.

In addition to the above, various forms of imitative or mimicking gestures may be practiced with profit, such as the drawing or sheathing of an imaginary sword or dagger; putting on gloves, or adjusting other parts of dress, etc.

NOTE.—In practicing the various hand positions entertain some thought in harmony with that which each is said to express.

### THE COUNTENANCE

“Survey the soul-beaming countenance; the thoughtful brow, the penetrating eye, the spirit-breathing lips, the deep intelligence of the assembled features. How they all conspiring speak.”—HERDER.

Of all the symbols employed by man to show his inward or outward impressions, none is so pre-eminent as that of the face. It is the “magic mirror” wherein the moods of thought and feeling are reflected, with unerring faithful-



ness. There is to the eye, in a fine, expressive or speaking face, a harmony quite as enjoyable, as is musical harmony to the ear. A fine face is not necessarily a beautiful one, but one which shows a kind and honest heart. An expressive face is one in which a lively fancy receives impressions from without and within, and transmits their effects to the countenance.

Lavater, who so attentively studied all the powers of the face, makes this distinction in regard to it which is worthy the attention of readers and speakers.

"Physiognomy is the knowledge of the signs of the powers and inclinations of men," hence it treats of the character at rest.

"Pathognomy is the knowledge of the signs of the passions of men," hence it treats of the character in excitation. Few, indeed, read character from the former standpoint, but every one reads the countenance pathognomically; therefore how necessary an expressive countenance becomes to a speaker or reader. When he fails in this he presents either a frigid or barren aspect, accompanied sometimes by twitching of the facial muscles, and although the voice may instruct, the speaker can never excite great interest, pleasure, or enthusiasm. Again, it not infrequently occurs, that the face appears distorted, or exaggerated, or is forced into a set smile; or it may be so masked under a covering of cosmetics that it cannot reveal a feeling if it would, and the whole effect reminds one of the old lady's wig, described in one of Dickens' novels, "Such a gloomy deception that it ceases to be one, and takes nobody in." All unnatural grimaces, and all tricks of affectation and all artificialities should be strenuously avoided.

Good facial expression requires vivid imagination and promptness in response on the part of the facial muscles. In acquiring this, if the capability be wanting, as it fre-

quently is, the *first* means to be employed is relaxing the facial muscles.

*Relaxing Exercises for the Face*

1. Relax muscles of eyelids, slowly open eyes.
2. Relax frontal muscles, longitudinally and transversely.
3. Relax orbicular or cheek muscles.
4. Relax lip muscles.
5. Relax jaw muscles, allowing jaw to drop.

Practice each a number of times. A gentle massage of the various parts of the face tends also to muscular repose and pliability.

NOTE.—The gymnastic exercises to which the facial muscles are sometimes subjected by over-zealous teachers, are no doubt harmful. Their tendency is to force the muscle into unnatural tension, causing the face to assume a grotesque and even horrible aspect. A practice so pernicious should be severely condemned.

In this enumeration are not included directing the eyes, the gentle expansion of the nostrils, the opening of the mouth, as in a yawn, nor the distention of the cheeks with air.

A *second* means for securing an expressive countenance is to allow some mood or fancy to dominate the mind, setting the features in accord, as though a veritable experience were actually occurring at the moment, the whole becoming a sort of pantomimic action.

A *third* means is the practice exercises of short passages of prose or verse, which embody various sentiments. By conceiving the thought or feeling contained in them as being actually experienced, the facial muscles will be brought into responsive action.

The mental, moral, and vital States of the Being, in all their complexities and blendings, make themselves known

by the countenance, through the same modes of motion, as they do in all the other media of expression.

Physiologists state that there are, in the head, fifty-five muscles which, with their multiplicity of nerves, control the face. These muscles are grouped principally about the eyes, nose, and mouth; forming thus three expressive centres. According to Delsarte, to the frontal region or forehead, including the eyes, is ascribed the Mental State of the Being; to the nasal region, including the cheeks, the Moral; and to the maxillary region, or lower part of the face, the Vital. These divisions are not arbitrary, but each is more or less blended with the other two, all human expression, as already stated, being more or less complex.

### THE EYE

"The light of the body is the eye."—MATT. vi, 22.

Of the three centres of facial expression, undoubtedly the strongest is the eye. It is the first to indicate activity or inactivity of mind and heart. Probably for this reason, when estimating the character of another, especially one with whom we are to have dealings of importance, we endeavor to read the inner meaning through the eye, and the lack of candor, if it exist, is quickly detected in the averted or unsteady look.

Pliny. fittingly says, that it is in the eyes we discover moderation, clemency, compassion, love, hate, sorrow, joy; they burn, they strain, they shine, they twinkle; from them drops the tear of repentance, and when we kiss them we seem to touch the very soul. The eyebrows contribute to give form and expression to the eye, and completely control the forehead, contracting, raising, or lowering it.

## THE MOUTH

"The mouth is the vestibule of the soul."—CRESOLLIUS.

Next to the eye, the mouth is the most important part of the countenance, if visible expression alone is considered. But, if to this is added expression by verbal utterance, it becomes the dominating power.

A mouth indicating high character, is greatly to be desired, and unless there is physical deformity, it is not unattainable. Being interlaced with nerve tissue, and withal, probably, the most mobile of any of the features, it is the most impressionable, and is made beautiful by whatever is true, and noble, and good in the heart; or it is rendered coarse and brutal by whatever is bad. Every evil habit, it has been said, disfigures the mouth, and leaves its impress indelibly stamped thereon. The stain of intemperance discolours it, ill-nature wrinkles it, envy deforms it, and voluptuousness bloats it. On the contrary, it is sweetened by benevolence, conformed by wisdom, chiseled by taste, composed by discretion; and these traces once habitually fixed, remain in all their softness and charm, through every varying stage of life.

## THE NOSE

"Sharp jets of anger puffed her fairy nostrils out."

The nose is of more importance as an agent of expression, than a first thought would indicate. Situated between the eyes and mouth, it harmonizes with both in delineating passion or feeling, showing their accordant effects by the curl, dilation, or contraction of the nostrils.



### FACIAL EXPRESSION

Certain phases of manifestation, appertaining to facial aspects, such as have a primary or clearly defined meaning, are here presented. They will prove interesting, not only as a study, but, in connection with pantomimic action and the practice exercises, will be helpful in securing muscular control and facial changes.

### LAUGHTER

Laughter, as far as it relates to the mechanical process, is produced by the contraction of three sets of muscles, namely, the orbiculars, surrounding the eyes; the large circular muscle (orbicularis oris), forming the mouth, and certain minor muscles, running to the upper lip. Their contraction raises the eyebrows, eyelids, nostrils, and angles of the mouth—the latter being opened more or less widely, the corners drawn backward and the upper lip upward. Thus a shortened appearance is given to the nose, wrinkles are produced below the lower eyelids, or in older persons at the outer edges; the cheeks are puffed outward, causing the eyes to appear smaller, which, with the hilarious effect of laughing, renders them vivacious and sparkling. A smile is the first stage in the development of a laugh, and its varying phases may be classified under cheerfulness, affection, courtesy, gayety, happiness, joy, delight, rapture, and ecstasy and each of these has its varieties or modifications.

#### *Exercises*

#### Cheerfulness

“Now, my co-mates and brothers in exile,  
Hath not old custom made this life more sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?”

Here feel we not the penalty of Adam.  
 The seasons' difference—as the icy fang  
 And churlish chiding of the winter's wind,  
 Which, when it bites and blows upon my body,  
 Even till I shrink with cold, I smile and say  
 This is no flattery—these are counsellors  
 That feelingly persuade me what I am.”  
*From “As You Like It”—Shakespeare.*

### Gayety

“ With many a curve my banks I fret,  
 By many a field and fallow,  
 And many a fairy foreland set  
 With willow-weed and mallow.

“ I chatter, chatter, as I flow  
 To join the brimming river,  
 For men may come and men may go,  
 But I go on forever.”  
*From “The Brook”—Tennyson.*

### Mirth

“ Well then, take my life,  
 And nail me like a weasel on a grange  
 For warning ; bury me beside the gate,  
 And cut this epitaph above my bones :  
 ‘ Here lies a brother by a sister slain,  
 All for the common good of womankind.’ ”  
*From “The Princess”—Tennyson.*

### Joy

“ I come ! I come ! ye have called me long—  
 I come o’er the mountains with light and song !  
 Ye may trace my step o’er the wakening earth,  
 By the winds which tell of the violet’s birth,  
 By the primrose-stars in the shadowy grass,  
 By the green leaves opening as I pass.”  
*From “Voice of Spring”—Mrs. Hemans.*

## Rapture—Spiritual

"The world recedes! it disappears!  
 Heaven opens on my eyes! my ears  
 With sounds seraphic ring!  
 Lend, lend your wings! I mount! I fly!  
 O Grave! where is thy victory?  
 O Death! where is thy sting?"  
*From "The Dying Christian to his Soul"—Pope.*

## SORROW, GRIEF

As joyous feelings cause an increased circulation of the blood, and tend to brighten the eye, so sad feelings tend to retard the circulation and diminish the lustre of the eye. These in turn produce their accordant effects upon the features, as well as through the whole body. In sorrow or depression the inner ends of the eyebrows are raised, and in the more extreme states of feeling there is contraction of the frontal muscles, causing transverse wrinkles across the forehead. The corrugating muscles contracting simultaneously with the frontal, bring the eyebrows near together, producing a mark in the forehead not unlike a horse-shoe. The corners of the mouth, at the same time, are more or less depressed, causing the cheek muscles to relax, giving to the face an elongated and hollow appearance. Under sorrow may be included all the lights and shades of feeling pertaining thereto, as seriousness, solemnity, melancholy, regret, sadness, grief, despair, etc.

*Exercises*

## Seriousness

"In the room  
 Of this grief-shadowed present there shall be  
 A Present in whose reign no grief shall gnaw  
 The heart, and never shall a tender tie

Be broken—in whose reign the eternal Change  
That waits on growth and action shall proceed  
With everlasting Concord hand in hand."

*From "The Flood of Years"—Bryant.*

### Solemnity

"The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first garments, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion—Death. O, thank God, all who see it, for that older fashion yet, of Immortality! And look upon us, angels of young children, with regards not quite estranged, when the swift river bears us to the ocean."

### Sadness

"Little Nell was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death."

*From "Old Curiosity Shop"—Dickens.*

### Grief

"Grief fills the room up of my absent child,  
Lies in his bed, walks up and down with me;  
Puts on his pretty looks, repeats his words,  
Remembers me of all his gracious parts,  
Stuffs out his vacant garments with his form;

\* \* \* \* \*

O, my boy, my Arthur, my fair son!  
My life, my joy, my food, my all the world!  
My widow-comfort, and my sorrow's cure."

*From "King John"—Shakespeare.*



### ANGER

Anger is an intense form of feeling. By it the circulation of the blood is more or less disturbed, the face, sometimes, as in rage or fury, becoming alternately purple and livid, while the veins on the forehead and neck are distended. In this excited state the eyes burn or glare, the corrugating muscles lower the brows, bringing them near together; the lower jaw is firmly set to the upper one; the nostrils are dilated, and lips closed, except in extreme cases, where the teeth are uncovered. Under anger may be included all the lights and shades of feeling from earnestness, determination, indignation, to hatred, rage, and fury.

#### *Exercises*

##### **Earnest Resolve**

"On such occasions, I will place myself on the extreme boundary of my right, and bid defiance to the arm that would push me from it."

*From "Freedom of Debate"—Webster.*

##### **Indignation**

"A word, but one, one little, kindly word,  
Not one to spare her; out upon you flint!  
You love nor her, nor me, nor any; nay,  
You shame your mother's judgment, too. Not one?  
You will not? Well—no heart have you!"

*From "The Princess"—Tennyson.*

##### **Anger**

"Read o'er this:  
And after, this! And then to breakfast—with  
What appetite you have!"

*From "Henry VIII"—Shakespeare.*

### Hatred

“Poisons, be their drink  
Gall—worse than gall, the daintiest meat they taste;  
Their sweetest shade, a grove of cypress trees;  
Their sweetest prospects, murd’ring basilisks!  
Their music—frightful as the serpent’s hiss,  
And boding screech owls make the concert full,  
All the foul terrors of dark-seated hell!”

*From “Henry VI”—Shakespeare.*

### Rage

“I trample on your offers, and on you;  
Begone! we will not look upon you more!”

*From “The Princess”—Tennyson.*

### SCORN

Closely allied to anger is scorn and its associated feelings of disdain, contempt, defiance, derision, and disgust. In these emotions, however, there is often a partial closure of the eyelids, the nose is more or less elevated, the nostrils partly closed, the canine tooth on one side of the face, wholly or partly uncovered, the contraction of the muscle on that side of the face usually making a furrow in the cheek, and wrinkles under the eye; in disgust, the upper lip is strongly raised.

### *Exercises*

#### Contempt

“Thou slave! thou wretch! thou coward!  
Thou little valiant, great in villainy!  
Thou ever strong upon the stronger side!”

*From “King John”—Shakespeare.*

## Disdain

"You have done well and like a gentleman,  
And like a prince; you have our thanks for all;  
And you look well, too, in your woman's dress;  
Well have you done, and like a gentleman."

*From "The Princess"—Tennyson.*

## Derision

"So, fare you well, my little, good lord cardinal."

*From "Henry VIII"—Shakespeare.*

## SURPRISE

In surprise, the eyebrows are raised, and eyes and mouth sometimes widely open. Modifications of surprise, or its attendant lights and shades, are found in attention, interest, wonder, astonishment, amazement, terror, and horror; in the latter cases, there is strong dilation of nostrils, and eyes seeming to start from their sockets.

*Exercises*

## Attention—Listening

"Hush! hark! Did stealing steps go by,  
Came not faint whispers near?"

*Anon.*

## Amazement

"As sure as there's breath in man, it's auld Ellangowan  
risen from the dead!"

*From "Guy Mannering"—Scott.*

## Terror

"And now, from forth the frowning sky,  
From the Heaven's topmost height,  
I heard a voice,—the awful voice  
Of the blood avenging Sprite!"

*From "Dream of Eugene Aram"—Hood.*

Any of the facial conditions already named may be manifested in their separateness, or may be blended with others; as there is complexity of feeling, so will there be complexity in manifestation. Darwin fittingly remarks: "Many complex conditions emanate from the passions, which will not admit of description, and in regard to the feelings of jealousy, envy, avarice, revenge, suspicion, deceit, slyness, guilt, vanity, ambition, pride, and humility, it is doubtful if the conditions of mind are revealed with any fixed expression, to be described or delineated, but many of them can be detected by the eye."

*Miscellaneous Practice Exercises for Attitude, Gesture, and Facial Expression.*

I

"Never stoops the soaring vulture  
On his quarry in the desert,  
On the sick or wounded bison,  
But another vulture, watching  
From his high aerial look-out,  
Sees the downward plunge, and follows;  
And a third pursues the second,  
Coming from the invisible ether,  
First a speck, and then a vulture,  
Till the air is dark with pinions.

So disasters come not singly;  
But as if they watched and waited,  
Scanning one another's motions,  
When the first descends, the others  
Follow, follow, gathering flock-wise  
Round their victim, sick and wounded,  
First a shadow, then a sorrow,  
Till the air is dark with anguish."

*From "Hiawatha"—Longfellow.*

II

"If we work upon marble, it will perish; if we work upon brass, time will efface it; if we rear temples, they



will crumble into dust; but if we work upon immortal minds, if we imbue them with right principles, with the just fear of God and love of our fellow-men, we engrave on those tablets something which will brighten to all eternity."—*Daniel Webster.*

## III

"The winds, as at their hour of birth  
Leaning upon the wingéd sea,  
Breathed low around the rolling earth  
With mellow preludes, 'We are free.'  
The streams through many a liliated row  
Down carolling to the crisped sea,  
Low-tinkled with a bell-like flow  
Atween the blossoms, 'We are free.'"  
*From "We Are Free"—Tennyson.*

## IV

"Like unto ships far off at sea  
Outward or homeward bound are we,  
Before, behind, and all around  
Floats and swings the horizon's bound,  
Seems at its distant rim to rise  
And climb the crystal wall of the skies,  
And then again to turn and sink  
As if we could slide from its outward brink.  
Ah! it is not the sea  
It is not the sea that sinks and shelves,  
But ourselves  
That rock and rise  
With endless and uneasy motion,  
Now touching the very skies,  
Now sinking into the depth of ocean.  
Ah! if our souls but pause and swing  
Like the compass in its brazen ring,  
Ever level and ever true  
To the toil and the task we have to do,  
We shall sail securely, and safely reach  
The Fortunate Isles, on whose shining beach  
The sights we see and the sounds we hear,  
Will be those of joy and not of fear."  
*From "Launching of the Ship"—Longfellow.*

V

"There came a stirring of wind from the east, and the sea began to moan; and then there was a strange noise in the distance; in the awful silence between the peals of thunder it would be heard. It came nearer and nearer—a low murmuring noise, but full of secret life and thrill—it came along like the tread of a thousand armies and then the gale struck its first blow! . . . Blinding showers of rain swept over, hissing and roaring! The white tongues of flame were shooting this way and that across the startled heavens! and there was a more awful thunder than even the falling of the Atlantic surge booming into the great sea-caves. In the abysmal darkness the spectral arms of the ocean rose while in their angry clamor; and then another blue gleam would lay bare the great heaving and writhing bosom of the deep. Surely it cannot be Ulva—Ulva the green-shored island, that is laughing aloud with wild laughter, on this awful night? And Colonsay, and Lunga, and Fladda—they were beautiful and quiet in the still summer-time; but now they have gone mad, and they are flinging back the plunging sea in white masses of foam; and they are shrieking in the fierce joy of the strife. And Staffa—Staffa is far away and alone: she is trembling to her core; how long will the shuddering caves withstand the mighty hammer of the Atlantic surge? And then again the sudden wild gleam startles the night and one sees with an appalling vividness, the driven white waves and the black islands; and then again a thousand echoes go booming along the iron-bound coast!"—*From "MacLeod of Dare"—Wm. Black.*

VI

"Flag of the free heart's hope and home!  
By angel hands to valor given;  
Thy stars have lit the welkin dome,  
And all thy hues were born in heaven.  
Forever float that standard sheet!  
Where breathes the foe, but falls before us,  
With Freedom's soil beneath our feet,  
And Freedom's banner streaming o'er us."  
*From "The American Flag"—Drake.*

## VII

"Rum, we yield not to thy unhallowed influence, and together we have met to plan thy destruction. And by what new name shall we call thee, and to what shall we liken thee, when we speak of thy attributes? Others may call thee the child of perdition, the base-born progeny of sin and Satan, the murderer of mankind, and the destroyer of immortal souls; but I will give thee a new name among men, and crown thee with a new horror, and that new name shall be the sacramental cup of the Rum-Power, and I will say to all the sons and daughters of earth—Dash it down! And, thou, Rum, shalt be my text in my pilgrimage among men; and not alone shall my tongue utter it, but the groans of orphans in their agony, and the cries of widows in their desolation shall proclaim it the enemy of home, the traducer of childhood, and the destroyer of manhood, and whose only antidote is the sacramental cup of temperance—Cold Water!"

*From "Water and Rum"—Gough.*

## VIII

"It is the dead of night;  
Yet more than noon-day light  
Beams far and wide from many a gorgeous hall.  
Unnumbered harps are tinkling,  
Unnumbered lamps are twinkling,  
In the great city of the fourfold wall,  
By the brazen castle's moat,  
The sentry hums a livelier note,  
The ship-boy chants a shriller lay  
From the galleys in the bay.  
Shout, and laugh, and hurrying feet  
Sound from mart, and square, and street,  
From the breezy laurel shades,  
From the granite colonnades,  
From the golden statua's base,  
From the stately market-place,  
Where upreared by captive hands,  
The great Tower of Triumph stands,

All its pillars in a blaze,  
With the many colored rays,  
Which lanterns of ten thousand dyes,  
Shed on ten thousand panopies."

*From "The Marriage of Tirzah and Ahirad"—Macaulay.*

## IX

"'Tis the middle of the night by the castle clock,  
And the owls have awakened the crowing cock;  
    Tu-whit! Tu-whoo!  
And hark, again! the crowing cock,  
    How drowsily it crew.

"The night is chilly, but not dark;  
The thin gray cloud is spread on high,  
It covers, but not hides the sky.  
The moon is behind, and at the full;  
And yet she looks both small and dull.  
The night is chill, the cloud is gray;  
'Tis a month before the month of May,  
And the spring comes slowly up this way.

"The lovely lady, Christabel,  
Whom her father loves so well,  
What makes her in the wood so late,  
A furlong from the castle gate?  
She had dreams all yesternight  
Of her own betrothed knight;  
And she in the midnight wood will pray,  
For the weal of her lover, that's far away.

"She stole along, she nothing spoke,  
The sighs she heaved were soft and low,  
And naught was green upon the oak,  
But moss and rarest mistletoe;  
She kneels beneath the huge oak tree,  
And in silence prayeth she.  
The lady sprang up suddenly,  
The lovely lady, Christabel!



"It moaned as near as near could be,  
But what it is she cannot tell,—  
On the other side it seems to be,  
Of the huge, broad-breasted, old oak tree.

"The night is chill, the forest bare ;  
Is it the wind that moaneth bleak ?  
There is not wind enough in the air  
To move away the ringlet curl  
From the lovely lady's cheek ;  
There is not wind enough to twirl  
The one red leaf, the last of its clan  
That dances as often as dance it can,  
Hanging so light, and hanging so high  
On the topmost twig that looks up at the sky."  
*From "Christabel"—S. T. Coleridge.*

### SUMMARY

"Elocution, in order to be perfect, must convey the meaning clearly, forcibly, and agreeably."—WHATELY.

Nature, as respects Voice and Action, having been guided by careful cultivation, with the help of mechanical processes and exercises expressive of sentiment, the reader or speaker is prepared to convey to others, truthfully and artistically, what he himself understands, feels, and desires ; for the agents of Expression are now supposed to act reciprocally with Intellect, Sensibility, and Will. How exceedingly important then it becomes that he who would please and persuade others should have his mind well-furnished and well-balanced, and have his heart and purpose intent only on what is true, and beautiful, and good. Otherwise how utterly trivial are all the grace and effectiveness of elocution. To impress the theme, whatever it may be, clearly, forcibly, and vividly, there must be both mental concept and penetration—wings must be given the imagination, the heart must be

warmed, and glow, and sympathize, and all must be dominated by a refined taste and a true artistic instinct. The orator should exercise judgment in the choice of his theme, and the reader in the choice of his selection. In regard to the latter too much cannot be said in condemnation of a style of literature which is too frequently foisted upon public audiences, while, on the other hand, every effort should be made to cultivate a taste for chaste and elegant English. What is more pleasing and instructive than graceful, ingenious, illuminative rendering of choice literature? Finally, add to knowledge and cultivation of body, mind, and soul, the power of repose, which is the emblem of self-control; these conditions complied with, there stands forth the *artist* to please, persuade, convince, and delight.

## ELOCUTIONARY APOTHEGMS AND OUTLINES

J. W. SHOEMAKER

"When the man is made the orator is almost complete. Language and voice are the easier attainments. Covet, therefore, above all things a full, rounded manhood."

"Expression must be an echo of the state of the mind, and the mind is never twice in exactly the same state, therefore the expression cannot be true and be twice alike."

"The body in itself is worthless, and it is only the Divinity within us which gives it significance. We are like the cipher, a form, but without value of ourselves, and our value is determined by the Divine Power or the God value back of us. The cipher thus becomes the expression of a value and that value is in proportion to the amount or power of Divinity back of it."

"Natural expression may be divided into reflected thought, articulated thought, and acted thought. A thought revealed or manifested through the countenance is reflected thought; through speech, articulated thought; and through movement, acted thought; and in any of these cases the process is but the means and not the end. The countenance must be so transparent that the thought will be seen and not the countenance; the voice so transparent that the thought will be seen and not the voice; and the action so transparent that the thought will be seen and not the action, all like the fluid in a vessel of pure glass, where the vessel is not seen but only the fluid in it."

"There is a truthful simplicity in childhood, to which few ever return. True art is the pathway to a second childhood which is much to be desired."

"Individuality—*You* can say what nobody else can say. *You* can do what nobody else can do as *yourself*. You can *never* do what *he* does whom you would imitate."

"Avoid invidious comparisons in criticism ; also ostentatious display of knowledge on the one hand and obsequious humility on the other."

"The brain is dependent upon the body for its supplies, therefore the neglect of body culture is the neglect of mind culture. This is true in the twofold sense of power and grace. The natural increase of bodily power, and the increase of polish and grace of body will give corresponding refinement and polish to mental action."

"In reading and speaking let the separate thought be well defined ; let it be expressed with full meaning and due proportion."

"Two important elements are especially essential to the teacher of elocution,—adaptation and inspiration. The first brings the student into harmony and sympathy ; the second, infuses motive to thought, and stimulates action."

"The teacher should never forget that it is easier to criticise than to correct faults. Rather correct one fault than criticise a dozen. Profuse criticism will discourage and confuse."

"The teacher is an assistant, a helper, a friend, whose business it is to make the student happier for what he gives him."



“High attainments are preceded by high ideals, but they are reached by humble processes. If our aim is a high expression, we must seek a high manhood to be expressed. It requires a mountain to express a mountain, a character to express a character, but a high manhood must be preceded by a higher ideal. There is only one worthy our copy and emulation, the Son of Man, the Son of God.”

*Luther's Rule for Speaking*

“Rise up cheerily ;  
Speak up bravely ;  
Leave off quickly.”

*Lyman Beecher's Rule*

“Begin low,  
Go slow ;  
Rise higher :  
Take fire !”

SELECTIONS FOR  
READING AND RECITATION



## SELECTIONS

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### A MAN OVERBOARD.

(From *Les Miserables*.)

A MAN overboard !  
What matters it ? the ship does not stop. The wind is blowing ; that dark ship must keep on her destined course. She passes away.

The man disappears, then reappears ; he plunges and rises again to the surface ; he calls, he stretches out his hands. They hear him not ; the ship, staggering under the gale, is straining every rope ; the sailors and passengers see the drowning man no longer ; his miserable head is but a point in the vastness of the billows.

He hurls cries of despair into the depths. What a spectre is that disappearing sail ! He looks upon it ; he looks upon it with frenzy. It moves away ; it grows dim ; it diminishes. He was there but just now ; he was one of the crew ; he went and came upon the deck with the rest ; he had his share of the air and of the sunlight ; he was a living man. Now, what has become of him ? He slipped, he fell ; and it is finished.

He is in the monstrous deep. He has nothing under his feet but the yielding, fleeing element. The waves, torn and scattered by the wind, close round him hideously ; the rolling of the abyss bears him along ; shreds of water are flying about his head ; a populace of waves spit upon him ; confused openings half swallow him ; when he sinks he catches glimpses of yawning precipices full of darkness ; fearful unknown vegetations seize upon him, bind his feet, and draw him to themselves ; he feels that he is becoming



the great deep; he makes part of the foam; the billows toss him from one to the other; he tastes the bitterness; the greedy ocean is eager to devour him; the monster plays with his agony. It seems as if all this were liquid hate. But yet he struggles.

He tries to defend himself; he tries to sustain himself; he struggles; he swims. He—that poor strength that fails so soon—he combats the unfailing.

Where now is the ship? Far away yonder. Hardly visible in the pallid gloom of the horizon.

The wind blows in gusts; the billows overwhelm him. He raises his eyes, but sees only the livid clouds. He, in his dying agony, makes part of this immense insanity of the sea. He is tortured to his death by its immeasurable madness. He hears sounds which are strange to man, sounds which seem to come not from earth, but from some frightful realm beyond.

There are birds in the clouds even as there are angels above human distresses, but what can they do for him? They fly, sing, and float, while he is gasping.

He feels that he is buried at once by those two infinities, the ocean and the sky; the one is a tomb, the other a pall.

Night descends. He has been swimming for hours; his strength is almost exhausted. That ship, that far-off thing, where there were men, is gone. He is alone in the terrible gloom of the abyss; he sinks, he strains, he struggles; he feels beneath him the shadowy monsters of the unseen; he shouts.

Men are no more. Where is God? He shouts. Help! help! He shouts incessantly. Nothing in the horizon. Nothing in the sky. He implores the blue vault, the waves, the rocks; all are deaf. He supplicates the tempest; the imperturbable tempest obeys only the Infinite.

Around him are darkness, storm, solitude, wild and unconscious tumult, the ceaseless tumbling of the fierce waters; within him, horror and exhaustion; beneath him, the engulfing abyss. No resting-place. He thinks of the shadowy adventures of his lifeless body in the limitless gloom. The biting cold paralyzes him. His hands clutch spasmodically and grasp at nothing. Winds, clouds, whirlwinds, blasts, stars, all useless! What shall he do? He yields to despair; worn out, he seeks death; he no longer resists; he gives himself up; he abandons the contest, and he is rolled away into the dismal depths of the abyss forever.

O implacable march of human society! Destruction of men and of souls marking its path! Ocean, where fall all that the law lets fall? Ominous disappearance of aid! O moral death!

The sea is the inexorable night into which the penal law casts its victims. The sea is the measureless misery. The soul drifting in that sea may become a corpse. Who shall restore it to life?

VICTOR HUGO.

## QUEEN ARJAMAND'S DAGGER.

(Abridged and adapted from "With Sa'di in the Garden.")

THEY tell this story of Queen Arjamand:  
 So fair she was, so debonnair, so wise,  
 The heart of Shah Jahan slept in her lap:  
 Her mouth issued the King's decrees, her hands  
 Gave provinces away, and great commands.  
 No night but at her feet did Shah Jahan  
 Lay down his cap of lordship and his sword  
 To take soft counsel from her faithful lips.  
 Which many grudged, and most those other ones  
 The Afghan Lady—she that hath her grave

In the Kandhari Bagh—and Zan-i-Noor,  
Grandchild of Abdurrahim, Prince of the Blood :  
“ If we could turn His Majesty,” said these,  
“ From Mumtaz, that were well wrought for the State,  
Whose banner is become a Persian shift !  
Mashallah ! will nought dull those dazzling eyes ?”  
And some one whispered : “ Best find newer eyes  
More dazzling, killing passion with its like ;  
Since one love chamber have these hearts of men,  
And she who enters thrusts the other forth.  
There is that slave-girl, come from Jessulmere,  
A brown pearl of the Prophet’s Paradise,  
Wondrously fair—as none e’er saw ; give word  
They deck her with the garments of Mumtaz,  
And hang the Queen’s pearls round her throat, and bring  
The Rajpootni into the Queen’s own room  
When she is gone—so may my Lord the King  
Be tenderly beguiled, and Mumtaz scorned.”  
And this the Palace Ladies swore was good.  
Surely, ’twas perilous.

The girl

Knew—for they told her—she must die, or gain  
Life, and long favor, and large wealth in gold,  
At moment when her veil should drop, and show  
Full moonlight of her face. To reign, see you,  
First in that Court, to win the eyes of him  
Who ruled upon the “ Peacock-throne,” and stretched  
Hands of command from Balkh to Himalay,  
Was worth some risk, it seemed of fierce farrash.\*  
Therefore—half willing, half constrained—she sat  
Trembling, upon the silks of Mumtaz’s bed,  
In vestments of the beauteous Queen, her face  
Wrapped in the golden chüddur. Oh ! ’tis known  
What fell, because a Palace maiden heard—

\* The Executioner.

Listening outside the marble jâli-work—  
And told it, word for word, to Arjamand.

\* \* \* \* \*

The Sultan came

Clad in his private dress—white muslin clasped  
With one great pearl, white cap and jewelled shoes—  
And, throwing down his scimitar and shawl,  
Spake with a gentle smile: "Light of my life!  
Once more I shut the great loud world away  
And come to reign in this one realm I love,  
The heart of Mumtaz!" Rose the Rajpootni,  
All quaking underneath her rich disguise,  
And bent full lowly to the King of Hind,  
And kissed his feet;—then, let her chüddur fall,  
And—lo! it was not Mumtaz there! his queen,  
But that strange, lovely, frightened girl, with throat  
Heaving, eyes gleaming, hands on bosom clasped,  
Who murmured: "Lord of all the world! thy slave  
Waiteth thy will that she may live or die."  
Doubtless, you think he drew his blade and slew her  
there!

He was a man, 'tis writ, of gravity;  
Nice in his pride, terrible in his wrath,  
But oh! you do not know how fair she was!  
Otherwise who had ventured? On his lips  
Ended even in beginning those dread words  
Which leaped from royal anger. At mid-rage  
The charm unspeakable of that sweet slave  
Melted his mounting fury! Allah makes  
Sometimes a face and form to smite man's soul  
With witchery of subtlest symmetry,  
And she was such! That Lady of the Taj  
Owned not such lustrous orbs, nor could have shown  
Stature so cypress-like, such arms, such limbs,  
Such eloquence of beauty, touched by fear



Into bewitching grace. Nay! and she marked  
 The first wrath in the Sultan's countenance  
 Flicker and pass as flame doth pass away  
 When rain falls on the sparkling of a brand:  
 So, gently dropped upon his mind the rain  
 Of wonder, pity, will of gentillesse;  
 And, when she sank upon her face, and sobbed,  
 "Lord of the Age! forgive me! Send me hence  
 Alive! I was not told how great thou art,  
 How terrible! how base and bold my deed!"  
 He raised the Rajpoot girl, gazed on her face  
 With softening eyes, and, while her heart beat quick,  
 Touched—with strange tremble of his hands—her hair,  
 Her brows, her ears! then, conquering himself,  
 Spake: "Get thee hence, alive! Fairest, thou art  
 Of Allah's works! and I—I am a man,  
 Albeit Lord of men and Shah Jahan;  
 Yet one thing fairer is than even thou,  
 And sweeter far for me to have and keep,  
 The faith I held and hold to her whose name  
 Thou art not meet to hear! Rajpootni! see,  
 I close mine eyes, not longer to behold  
 Thy beauty, lest it tempt my rebel blood  
 To traitorousness like thine. Begone! begone!  
 Before I look again; for I shall slay,  
 Or I shall love, and both were deeds indign!"

\*       \*       \*       \*       \*

She glided forth,

Seeking escape; but those that heard the words  
 And saw all done, laid hands on her, and haled  
 The weeping maid to angry Arjamand,  
 Decked as she was in the Queen's cloth of gold,  
 Wearing the Palace-pearls, ungirt, new-bathed,  
 Painted, and henna-stained, and scented sweet.

They told what passed, and how the Sultan spake,  
She cowering at the proud Sultana's feet.

\*       \*       \*       \*       \*

Then the Queen drew the dagger from her waist,  
A knife of watered steel, hafted with jade,  
And on the hilt a ruby worth three lakhs,  
Pigeon-blood color, marvelous, the gift  
Of Shah Jahan in some soft hour of love—  
An unmatched stone. And, when they looked to see  
The keen point pierce the satin skin  
Stripped of its veil—Arjamand stooped and placed  
The dagger-blade beneath her sandal, snapped  
The bright steel short, and, drawing near to hers  
That Rajpoot's face, kissed tenderly her mouth,  
And gravely spoke: "Go! thou hast given me  
The richest, best, last gift which earth could give  
In comfort of my great Lord's constancy.  
Take thou this jewel of my dagger, Friend!—  
Nowise its point!—and a Queen's thanks therewith  
For treason dearly done to Arjamand!"

EDWIN ARNOLD.

### THE ASTRONOMER'S VISION.

GOD called up from dreams a man into the vestibule of heaven, saying, "Come thou hither and see the glory of my house." And to the servants that stood around His throne He said, "Take him, and undress him from his robes of flesh: cleanse his vision, and put a new breath into his nostrils: only touch not with any change his human heart—the heart that weeps and trembles."

It was done: and, with a mighty angel for his guide, the man stood ready for his infinite voyage; and from the terraces of heaven, without sound or farewell, at once

they wheeled away into endless space. Sometimes with the solemn flight of angel wing they fled through infinite realms of darkness, through wildernesses of death, that divided the worlds of life; sometimes they swept over frontiers that were quickening under prophetic motions from God.

Then, from a distance that is counted only in heaven, light dawned for a time through a sleepy film; by unutterable pace, the light swept to them, they, by unutterable pace, to the light. In a moment, the rushing of planets was upon them: in a moment, the blazing of suns was around them.

Then came eternities of twilight, that revealed, but were not revealed. On the right hand and on the left toward mighty constellations, that by self-repetitions and answers from afar, that by counter-positions, built up triumphal gates, whose architraves, whose archways—horizontal, upright—rested, rose at altitude, by spans that seemed ghostly from infinitude. Without measure were the architraves, past number were the archways, beyond memory the gates.

Within were stairs that scaled the eternities below; above was below—below was above, to the man stripped of gravitating body: depth was swallowed up in height insurmountable, height was swallowed up in depth unfathomable. Suddenly, as thus they rode from infinite to infinite, suddenly, as thus they tilted over abysmal worlds, a mighty cry arose—that systems more mysterious, that worlds more billowy—other heights and other depths—were coming, were nearing, were at hand.

Then the man sighed, and stooped, shuddered, and wept. His overladen heart uttered itself in tears, and he said: "Angel, I will go no farther. For the spirit of man acheth with this infinity. Insufferable is the glory of God. Let me lie down in the grave and hide me from

the prosecution of the infinite ; for end, I see, there is none."

And from all the listening stars that shone around issued a choral voice : " The man speaks truly : end there is none, that ever yet we heard of." " End is there none ?" the angel solemnly demanded. " Is there indeed no end ?—and is this the sorrow that kills you ?" But no voice answered, that he might answer himself. Then the angel threw up his glorious hands to the heaven of heavens, saying, " End is there none to the universe of God. Lo ! also, there is no beginning."

TRANSLATED BY PROF. MITCHELL.

## THE SONG OF THE LOTUS-EATERS.

(The lotus of the lotus-eaters is probably a tree found in Northern Africa, the fruit of which is mildly sweet. It was fabled by the ancients, to make strangers who ate of it forget their native country, or lose all desire to return to it, and to give themselves up to pleasure-seeking.)

THERE is sweet music here that softer falls  
 Than petals from blown roses on the grass,  
 Or night dews on still waters between walls  
 Of shadowy granite, in a gleaming pass ;  
 Music that gentlier on the spirit lies  
 Than tired eyelids upon tired eyes ;  
 Music that brings sweet sleep down from the blissful skies.  
 Here are cool mosses deep,  
 And through the moss the ivies creep,  
 And in the stream the long leaved flowers weep,  
 And from the craggy ledge the poppy hangs in sleep.

\* \* \* \* \*

Propt on beds of amaranth and moly,  
 How sweet (while warm airs lull us, blowing lowly)  
 With half-dropt eyelids still,



Beneath a heaven dark and holy,  
To watch the long bright river drawing slowly

His waters from the purple hill—  
To hear the dewy echoes calling

From cave to cave through the thick-twined vine—  
To watch the emerald-colored water falling

Through many a woven acanthus-wreath divine !  
Only to hear and see the far off sparkling brine,  
Only to hear were sweet, stretched out beneath the  
pine.

The Lotus blooms below the barren peak ;  
The Lotus blows by every winding creek ;  
All day the wind breathes low with mellower tone ;  
Through every hollow cave and alley lone,  
Round and round the spicy downs the yellow Lotus dust  
is blown.

We have had enough of action, and of motion we,  
Rolled to starboard, rolled to larboard, when the surge  
was seething free,  
Where the wallowing monster spouted his foam-fountains  
in the sea.

Let us swear an oath, and keep it with an equal mind,  
In the hollow Lotus-land to live and lie reclined  
On the hills like gods together, careless of mankind.  
For they lie beside their nectar, and the bolts are hurled  
Far below them in the valleys, and the clouds are lightly  
curled

Round their golden houses, girdled with the gleaming  
world ;

Where they smile in secret, looking over wasted lands,  
Blight and famine, plague and earthquake, roaring deeps  
and fiery sands,

Clanging fights, and flaming towns, and sinking ships, and  
— praying hands.

But they smile ; they find a music centered in a doleful  
song

Steaming up, a lamentation and an ancient tale of wrong,  
Like a tale of little meaning, though the words are strong ;  
Chanted from a race of ill-used men that cleave the soil,  
Sow the seed, and reap the harvest with enduring toil,  
Storing yearly little dues of wheat, and wine, and oil,  
Till they perish and they suffer—some, 'tis whispered—  
down in hell

Suffer endless anguish, others in Elysian valleys dwell,  
Resting weary limbs at last on beds of asphodel.  
Surely, surely, slumber is more sweet than toil, the shore  
Than labor in the deep mid-ocean, wind and wave and oar ;  
O rest ye, brother mariners, we will not wander more.

ALFRED TENNYSON.

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## NATURE DESIGNED FOR OUR ENJOYMENT.

From "Lectures to Young Men," by permission of Messrs. Fords, Howard & Hulbert, New York.

THE necessity of amusement is admitted on all hands. There is an appetite of the eye, of the ear, and of every sense, for which God has provided the material. Gayety of every degree, this side of puerile levity, is wholesome to the body, to the mind, and to the morals. Nature is a vast repository of manly enjoyments. The magnitude of God's works is not less admirable than its exhilarating beauty. The rudest forms have something of beauty; the ruggedest strength is graced with some charm; the very pins and rivets and clasps of nature are attractive by qualities of beauty, more than is necessary for mere utility. The sun could go down without gorgeous clouds; evening could advance without its evanescent brilliance; trees might have flourished without symmetry; flowers have existed without odor, and fruit without flavor. When

I have journeyed through forests, where ten thousand shrubs and vines exist without apparent use; through prairies, whose undulations exhibit sheets of flowers innumerable, and absolutely dazzling the eye with their prodigality of beauty—beauty, not a tithe of which is ever seen by man—I have said, it is plain that God is Himself passionately fond of beauty, and the earth is His garden, as an acre is man's. God has made us like Himself, to be pleased by the universal beauty of the world. He has made provision in nature, in society, and in the family, for amusement and exhilaration enough to fill the heart with the perpetual sunshine of delight.

Upon this broad earth, purpled with flowers, scented with odors, brilliant in colors, vocal with echoing and re-echoing melody, I take my stand against all demoralizing pleasure. Is it not enough that our Father's house is so full of dear delights, that we must wander prodigal to the swine-herd for husks, and to the slough for drink?—when the trees of God's heritage bend over our head and solicit our hand to pluck the golden fruitage, must we still go in search of the apples of Sodom, outside fair and inside ashes?

Men shall crowd to the circus to hear clowns, and see rare feats of horsemanship, but a bird may poise beneath the very sun, or flying downward, swoop from the high heaven; then flit with graceful ease hither and thither, pouring liquid song as if it were a perennial fountain of sound—no man cares for that.

Upon the stage of life, the vastest tragedies are performing in every act; nations pitching headlong to their final catastrophe; others, raising their youthful forms to begin the drama of existence. The world of society is as full of exciting interest as nature is full of beauty. The great dramatic throng of life is bustling along—the wise, the fool, the clown, the miser, the bereaved, the broken-

hearted. Life mingles before us smiles and tears, sighs and laughter, joy and gloom, as the spring mingles the winter storm and summer sunshine. To this vast Theatre which God hath builded, where stranger plays are seen than ever author writ, man seldom cares to come. When God dramatizes, when nations act, or all the human kind conspire to educe the vast catastrophe, men sleep and snore, and let the busy scene go on, unlooked, unthought upon. . . . It is my object then, not to withdraw the young from pleasure, but from unworthy pleasures; not to lessen their enjoyments, but to increase them, by rejecting the counterfeit and the vile.

HENRY WARD BEECHER.

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## AFTERWHILES.

Permission of The Bowen-Merrill Company, Indianapolis, Ind.

WHERE are they—the Afterwhiles—  
 Luring us the lengthening miles  
 Of our lives? Where is the dawn  
 With the dew across the lawn  
 Stroked with eager feet the far  
 Way the hills and valleys are?  
 Where the sun that smites the frown  
 Of the eastward-gazer down?  
 Where the rifted wreaths of mist  
 O'er us, tinged with amethyst,  
 Round the mountain's deep defiles?  
 Where are all the afterwhiles?

Afterwhile—and we will go  
 Thither, yon, and to and fro—  
 From the stifling city-streets  
 To the country's cool retreats—



From the riot to the rest  
Where hearts beat the placidest ;  
Afterwhile, and we will fall  
Under breezy trees, and loll  
In the shade, with thirsty sight  
Drinking deep the blue delight  
Of the skies that will beguile  
Us as children—afterwhile.

Afterwhile—and one intends  
To be gentler to his friends—  
To walk with them, in the hush  
Of still evenings, o'er the plush  
Of home-leading fields, and stand  
Long at parting, hand in hand :  
One, in time, will joy to take  
New resolves for some one's sake,  
And where then the look that lies  
Clear and pure in other eyes—  
He will soothe and reconcile  
His own conscience—afterwhile.

Afterwhile—we have in view  
A far scene to journey to,—  
Where the old home is, and where  
The old mother waits us there,  
Peering, as the time grows late,  
Down the old path to the gate.  
How we'll click the latch that locks  
In the pinks and hollyhocks,  
And leap up the path once more  
Where she waits us at the door !  
How we'll greet the dear old smile,  
And the warm tears—afterwhile !

Ah, the endless afterwhiles !  
Leagues on leagues, and miles on miles,  
In the distance far withdrawn,  
Stretching on, and on, and on,  
Till the fancy is footsore  
And faints in the dust before  
The last milestone's granite face,  
Hacked with : Here Beginneth Space.  
O far glimmering worlds and wings,  
Mystic smiles and beckonings,  
Lead us, through the shadowy aisles  
Out into the afterwhiles.

JAMES WHITCOMB RILEY.

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## A VISIT TO BELLE YARD.

From "Bleak House."

(Adapted.)

WHILE my guardian and I were in London we were constantly beset by home missionaries to visit Belle Yard, a narrow alley some distance from our hotel, so one bright morning we repaired thither.

We soon found the Chandler's shop. In it was a good-natured looking old woman with a dropsy or an asthma, or perhaps both.

"Neckett's children?" said she, in reply to my inquiries. "Yes, surely, Miss. Up three pair, if you please. Door right opposite the stairs," and she handed me the key across the counter.

I glanced at the key and glanced at her ; but she took it for granted that I knew what to do with it. As it could only be intended for the children's door, I came out without asking any more questions and led the way up the dark stairs. We went to the top room ; I tapped on the

door, and a little shrill voice inside said : " We are locked in. Mrs. Blinder's got the key !"

I applied the key on hearing this and opened the door. In a poor room, with a sloping ceiling, and containing very little furniture, was a mite of a boy, some five or six years old, nursing and hushing a heavy child of eighteen months. There was no fire, though the weather was cold ; both children were wrapped in some poor shawls and tip-pets as a substitute. Their clothing was not so warm, however, but that their noses looked red and pinched and their small figures shrunken, as the boy walked up and down, nursing and hushing the child with its head on his shoulder.

" Who has locked you up here alone ?" we naturally asked.

" Charley," said the boy, still gazing at us.

" Is Charley your brother ?"

" No ; she's my sister Charlotte. Father called her Charley."

" Are there any more of you beside Charley ?"

" Me," said the boy, " and Emma," patting the limp bonnet of the child he was nursing, " and Charley—she's out a-washing."

We were looking at each other and these two children, when there came into the room a very little girl, childish in figure, but shrewd and older looking in the face—pretty faced, too—wearing a womanly sort of bonnet much too large for her, and drying her bare arms on a womanly sort of apron. Her fingers were white and wrinkled with washing, and the soapsuds, which she wiped off her arms, were yet smoking. She had come running from some place in the neighborhood and had made all the haste she could.

" Oh ! here's Charley," said the boy. The child he was nursing stretched forth its arms and cried to be taken by

Charley. The little girl took it in a womanly sort of manner belonging to the apron and bonnet, and stood looking at us over the burden that clung to her most affectionately.

"Is it possible," whispered my guardian, as we put a chair for the little creature, "that this child takes care of and works for the rest? Look at this! For Heaven's sake, look at this!"

It was a thing to look at. The three children, close together, and two of them relying on the third, and the third so young and yet with an air of age and steadiness that sat so strangely on the childish figure.

"Charley," said my guardian, "how old are you?"

"Over thirteen, sir," replied the child.

"What a great age!" said my guardian; "what a great age! And do you live here alone with these babies? How do you live?"

"Yes, sir," replied the child, looking up into his face with perfect confidence; "since father died. I go out to work. I'm a-washing to-day."

"And when did your mother die? Poor mother!"

"Mother died just after Emma was born," said the child, glancing at the face upon her bosom. "Then father said I was to be as good a mother to her as I could. And so I tried and worked at home. And that's how I know how. Don't you see, sir?"

"And do you often go out and lock the babies up?"

"Yes, as often as I can. I lock the door to keep 'em safe. Tom ain't afraid of being locked up, are you, Tom?"

"No-o," said Tom, stoutly.

"Then he's as good as gold," said the little creature. "And when Emma is tired he puts her to bed, and when he gets tired he goes to bed, too. And when I come home and light the candle and has a bit of supper, he gets up again and has it with me. Don't you, Tom?"



"Oh, yes! Charley," said Tom; "that I do!" and either in this glimpse of the great pleasure of his life or in gratitude and love for Charley, who was all in all to him, he laid his face among the scanty folds of her frock and passed from laughing into crying.

It was the first time since our entrance that a tear had been shed among these children. The little orphan girl had spoken of their father and mother as if all that sorrow were subdued by the necessity of taking courage, and by her childish importance in being able to work and by her busy, bustling way. But now, when Tom cried, although she sat quite tranquil, looking quietly at us, and did not by any movement disturb a hair of the head of either of her charges, I saw two silent tears fall down her face. I stood at the window pretending to gaze at the house tops when Mrs. Blinder came up.

My guardian and she had a long talk about the little folks, and the former took it upon himself to see that their condition in the future should be different.

We kissed Charley and took her down-stairs with us and stopped outside the house to see her run away to her work. I don't know where she was going, but we saw her run, such a little, little creature in a womanly bonnet and apron, through a covered way at the bottom of the court, and melt into the city's strife and sound, like a dew-drop in an ocean.

CHARLES DICKENS.

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### FREEDOM'S AHEAD.

NOW that Tom Dunstan's cold,  
Our shop is duller;  
Scarce a story is told!  
And our chat has lost the old  
Red republican color!

Though he was sickly and thin,  
He gladdened us with his face.  
How, warming at rich man's sin,  
With bang of the fist, and chin  
Thrust out, he argued the case!  
He prophesied folk should be free,  
And the money-bags be bled;—  
"She's coming, she's coming!" said he;  
"Courage, boys! Wait and see!  
Freedom's ahead!"

All day we sat in the heat,  
Like spiders spinning,  
Stitching full, fine, and fleet,  
While the old Jew on his seat  
Sat greasily grinning;  
And there Tom said his say,  
And prophesied Tyranny's death;  
And the tallow burnt all day,  
And we stitched and stitched away  
In the thick smoke of our breath,  
Wearily, wearily, so wearily  
With hearts as heavy as lead;—  
But, "Patience! she's coming!" said he;  
"Courage, boys! Wait and see!  
Freedom's ahead!"

And at night when we took here  
The pause allowed to us,  
The paper came with the beer  
And Tom read, sharp and clear,  
The news out loud to us.  
And then in his witty way  
He threw the jest about.

The cutting things he'd say  
Of the wealthy and the gay !  
How he turned them inside out !  
And it made our breath more free  
To hearken to what he said ;—  
" She's coming, she's coming !" says he ;  
" Courage, boys ! Wait and see !  
Freedom's ahead !"

But grim Jack Hart, with a sneer,  
Would mutter, " Master !  
If Freedom means to appear,  
I think she might step here  
A little faster !"  
Then it was fine to see Tom flame  
And argue and prove and preach,  
Till Jack was silent for shame,  
Or a fit of coughing came  
O' sudden to spoil Tom's speech.  
Ah ! Tom had the eyes to see  
When Tyranny should be sped ;—  
" She's coming, she's coming !" said he ;  
" Courage, boys ! Wait and see !  
Freedom's ahead !"

But Tom was little and weak ;  
The hard hours shook him ;  
Hollower grew his cheek,  
And when he began to speak  
The coughing took him.  
Ere long the cheery sound  
Of his chat among us ceased,  
And we made a purse all round  
That he might not starve, at least.

His pain was sorry to see,  
Yet there—on his poor sick-bed,  
“She’s coming in spite of me!  
Courage and wait,” cried he,  
“Freedom’s ahead!”

A little before he died,  
Just to see his passion!  
“Bring me a paper!” he cried,  
And then to study it tried  
In his old sharp fashion;  
And with eyeballs glittering,  
His look on me he bent,  
And said that savage thing  
Of the lords of the Parliament.  
Then darkening, smiling on me,  
“What matter if one be dead?  
She’s coming, at least,” said he;  
“Courage, boys! Wait and see!  
Freedom’s ahead!”

And now Tom Dunstan’s cold  
The shop feels duller;  
Scarce a story is told;  
Our talk has lost the old  
Red republican color!  
But we see a figure gray,  
And we hear a voice of death,  
And the tallow burns all day,  
And we stitch and stitch away,  
In the thick smoke of our breath;  
Ay, here in the dark sit we,  
While wearily, wearily,  
We hear him call from the dead:



"She's coming, she's coming," says he,  
"Freedom's ahead !

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How long, O Lord, how long  
Doth Thy handmaid linger ?  
She who shall right the wrong—  
Make the oppressèd strong—  
Sweet morrow, bring her !  
Hasten her over the sea,  
O Lord, ere hope be fled ;  
Bring her to men and to me ;  
O slave, pray still on thy knee  
For the freedom ahead !

ROBERT BUCHANAN.

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### OUR FALLEN HEROES.

THE distinction of our volunteer army over all other armies of all times was its intelligence. Behind every musket was a thinking man. On the march, around the camp fire, in the hospital and the prison, and in letters to friends at home, these men discussed the issues at stake and the results that would follow defeat or victory with as much statesmanship and prophetic foresight as their representatives in Congress. Of the million volunteer soldiers, thousands were fitted by culture, ability, and character to be Presidents of the United States.

Latour d'Auvergne was a grenadier of Napoleon's Old Guard. Bravest of the brave on every battle-field, he was tendered for distinguished services a sword bearing this inscription, "To the first grenadier of France ;" but he refused it, saying, "Among us soldiers there is neither first nor last." Constantly declining promotion, and ever winning fresh laurels, he fell fighting gloriously for his coun-

try, and an imperial decree gave him a distinction never enjoyed by the proudest marshal of the empire. His name continued on the roll of his company, and when it was called the oldest sergeant answered, "Died on the field of honor." And this year and the next, and for the next decade, and centuries after, on the anniversary of this Decoration Day, when the roll-call in every churchyard and village cemetery of the men who died in the conflict is read, the answer of a grateful people will be, "Died upon the field of honor."

There is an old epitaph in an English churchyard which quaintly says that "he who saves, loses; he who spends, saves; and he who gives away, takes it with him." These men gave away their lives, and took with them immortal glory and the gratitude of endless generations. They may repose in unknown graves south of the Potomac, or sleep beneath the sea, and yet theirs is a deathless fame. Poetry and eloquence will embalm their memories, and keep ever bright the recollection of their heroic deeds.

"They never fail who die  
In a great cause. The block may soak their gore;  
Their heads may sodden in the sun, their limbs  
Be strung to city gates and castle walls;  
But still their spirit walks abroad. Though years  
Elapse, and others share as dark a doom,  
They but augment the deep and sweeping thoughts  
Which overpower all others, and conduct  
The world at last to freedom."

CHAUNCEY M. DEPEW.

## WHY THEY TWINKLE.

Permission of "The Outlook," New York.

WHEN Eve had led her lord away,  
And Cain had killed his brother,  
The stars and flowers, the poets say,  
Agreed with one another

To cheat the cunning tempter's art  
And teach the race its duty,  
By keeping on its wicked heart  
Their eyes of light and beauty.

A million sleepless lids, they say,  
Will be at least a warning—  
And so the flowers would watch by day,  
The stars from eve to morning.

On hill and prairie, field and lawn,  
Their dewy eyes upturning,  
The flowers still watch from reddening dawn  
Till western skies are burning.

Alas! each hour of daylight tells  
A tale of shame so crushing,  
That some turn white as sea-bleached shells,  
And some are always blushing.

But when the patient stars look down  
On all their light discovers—  
The traitor's smile, the murderer's frown,  
The lips of lying lovers—

They try to shut their saddening eyes,  
And in the vain endeavor  
We see them twinkling in the skies,  
And so they wink forever.

OLIVER WENDELL HOLMES.

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A TRIBUTE TO MOTHERHOOD.

(From "The Princess.")

A LONE, from earlier than I know,  
Immersed in rich foreshadowings of the world,  
I loved the woman ; he, that doth not, lives  
A drowning life, besotted in sweet self,  
Or pines in sad experience worse than death,  
Or keeps his wing'd affections clipt with crime :  
Yet was there one thro' whom I loved her, one  
Not learned, save in gracious household ways,  
Not perfect, nay, but full of tender wants,  
No Angel, but a dearer being, all dipt  
In Angel instincts, breathing Paradise,  
Interpreter between the Gods and men,  
Who look'd all native to her place, and yet  
On tiptoe seem'd to touch upon a sphere  
Too gross to tread, and all male minds perforce  
Sway'd to her from their orbits as they moved  
And girdled her with music. Happy he  
With such a mother ! Faith in womankind  
Beats with his blood, and trust in all things high  
Comes easy to him, and tho' he trip and fall,  
He shall not blind his soul with clay.

TENNYSON.



## THE DESPONDENT INVENTOR (XVI CENTURY).

(From the "Last of the Barons.")

AWFUL is the duel between Man and the Age in which he lives! For the gain of posterity this inventor, Adam Warner, had martyred existence—and the children had pelted him as he passed along the streets! . . . Again he paced restlessly to and fro the narrow floor of his room. At last he approached the Model—the model of a mighty and stupendous invention; the fruit of no chimerical and visionary science—a great Promethean Thing, that, once matured, would divide the Old World from the New, enter into all operations of Labor, animate all the future affairs, color all the practical doctrines, of active men. He paused before it, and addressed it as if it heard and understood him: "My hair was dark, and my tread was firm, when one night, a Thought passed into my soul—a thought to make Matter the gigantic slave of Mind. Out of this thought, thou, not yet born after five-and-twenty years of travail, wert conceived. My coffers were then full, and my name honored; and the rich respected and the poor loved me. Art thou a devil, that has tempted me to ruin; or a god that has lifted me above the earth? I am old before my time—my hair is blanched, my frame is bowed, my wealth is gone, my name is sullied. And all, dumb Idol of Iron and the Element, all for thee! I had a wife whom I adored—she died; I forgot her loss in the hope of thy life. I have a child still—God forgive me—she is less dear to me than thou hast been. And now—" the old man ceased abruptly, and folding his arms, looked at the deaf iron sternly, as on a human foe. By his side was a huge hammer, employed in the toils of his forge; suddenly he seized and swung it aloft. One blow, and the labor of years was shattered

into pieces! One blow!—But the heart failed him, and the hammer fell heavily to the ground.

“Ay!” he muttered, “true—true; if thou, who hast destroyed all else, wert destroyed too, what were left me? Is it a crime to murder Man?—a greater crime to murder Thought, which is the life of all men. Come—I forgive thee!”

And all that day, and all that night, the Enthusiast labored in his chamber, and the next day the remembrance of the hootings, the pelting, the mob, was gone—clean gone from his breast. The Model began to move—life hovered over its wheels, and the Martyr of Science had forgotten the very world for which he, groaning and rejoicing, toiled!

E. BULWER LYTTON.

## THE GOOD OF IT.

(A CYNIC'S SONG.)

SOME men strut proudly, all purple and gold,  
 Hiding queer deeds 'neath a cloak of good fame;  
 I creep along braving hunger and cold  
 To keep my heart stainless as well as my name.  
 So, so, where is the good of it?

Some clothe bare Truth in fine garments of words,  
 Fetter her free limbs with cumbersome state.  
 With me, let me sit at the lordliest boards,  
 “I love” means, I love; and “I hate” means, I hate.  
 But, but, where is the good of it?

Some have rich dainties and costly attire,  
 Guests fluttering round them and duns at the door.  
 I crouch alone at my plain board and fire,  
 Enjoy what I pay for and scorn to have more.  
 Yet, yet, what is the good of it?

Some gather round them a phalanx of friends,  
Scattering affection like coin in a crowd.  
I keep my heart for the few Heaven sends,  
Where they'll find my name writ when I lie in my  
shroud.  
Still, still, where is the good of it?

Some toy with love; lightly come, lightly go;  
A blithe game at hearts, little worth, little cost.  
I staked my whole soul on one desperate throw,  
A life 'gainst an hour's sport. We played and I lost.  
Ha, ha, such was the good of it!

MORAL, ADDED ON HIS DEATH-BED.

Turn the past's mirror backward; its shadows removed,  
The dim, confused mass becomes softened, sublime;  
I have worked, I have felt, I have lived, I have loved,  
And each was a step towards the goal I now climb.  
Thou, God, Thou sawest the good of it!

DINAH MULOCK CRAIK.

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THE FORSAKEN GARDEN.

IN a coign of the cliff, between lowland and highland,  
At the sea-down's edge, between windward and lea,  
Wall'd round with rocks as an inland island,  
The ghost of a garden fronts to the sea.  
A girdle of brushwood and thorn encloses  
The steep, square slope of the blossomless bed,  
Where the weeds that grew green from the graves of its  
roses,  
Now lie dead.

The fields fall southward, abrupt and broken,  
To the low, last edge of the long lone land.  
If a step should sound, or a word be spoken,  
Would a ghost not rise at the strange guest's hand?  
So long have the gray, bare walks lain guestless,  
Through branches and briars if a man make way,  
He shall find no life but the sea-wind's, restless  
Night and day.

The dense, hard passage is blind and stifled,  
That crawls by a track none turn to climb  
To the strait, waste place that the years have rifled  
Of all but the thorns that are touch'd not of time.  
The thorns he spares when the rose is taken;  
The rocks are left when he wastes the plain.  
The wind that wanders, the weeds wind-shaken,  
These remain.

Not a flower to be prest of the foot that falls not;  
As the heart of a dead man the seed-plots are dry:  
From the thicket of thorns whence the nightingale calls not,  
Could she call, there were never a rose to reply.  
Over the meadows that blossom and wither  
Rings but the note of the sea-bird's song:  
Only the sun and the rain come hither  
All year long.

The sun burns sere and the rain dishevels  
One gaunt, bleak blossom of scentless breath;  
Only the wind here hovers and revels  
In a sound where life seems barren as death.  
Here there was laughing of old, there was weeping,  
Haply, of lovers none ever will know,  
Whose eyes went seaward a hundred sleeping  
Years ago.

\* \* \* \* \*



All are as one now, roses and lovers,  
Not known of the cliffs and the fields and the sea.  
Not a breath of the time that has been, hovers  
In the air now soft of a summer to be.  
Not a breath shall there sweeten the seasons hereafter,  
Of the flowers or the lovers that laugh now and weep,  
When, as they that are free now of weeping and laughter,  
We shall sleep.

Here death may deal not again forever :  
Here change may come not till all change end.  
From the graves they have made they shall rise up never,  
Who have left nought living to ravage and rend.  
Earth, stones and thorns of the wild-ground growing,  
When the sun and the rain live, these shall be  
Till a last wind's breath upon all these blowing  
Roll the sea.

Till the slow sea rise and the sheer cliff crumbles,  
Till terrace and meadow the deep gulfs drink,  
Till the strength of the waves of the high-tides humble  
The fields that lessen, the rocks that shrink,  
Here now in his triumph when all things falter ;  
Stretch'd out on the spoils that his own hand spread,  
As a god self-slain on his own strange altar,  
Death lies dead.

ALGERNON CHARLES SWINBURNE.

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### THE GOOD SON.

THERE is no virtue without a characteristic beauty to make it particularly loved of the good, and to make the bad ashamed of their neglect of it. To do what is right, argues superior taste as well as morals ; and those whose practice is evil feel an inferiority of intellectual power and enjoyment, even where they take no concern for a principle.

Doing well has something more in it than the fulfilling of a duty. It is a cause of a just sense of elevation of character; it clears and strengthens the spirits; it gives higher reaches of thought; it widens our benevolence, and makes the current of our peculiar affections swift and deep.

\* \* \* \* \*

No creature in the world has this character so finely marked in him as a respectful and affectionate son—particularly in his relation to his mother. Every little attention he pays her is not only an expression of filial attachment and a grateful acknowledgment of past cares, but is an evidence of a tenderness of disposition which moves us the more, because not looked on so much as an essential property in a man's character, as an added grace, which is bestowed only upon a few. His regards do not appear like mere habits of duty, nor does his watchfulness of his mother's wishes seem like taught submission to her will. They are the native courtesies of a feeling mind, showing themselves amidst stern virtues and masculine energies, like gleams of light on points of rocks. They are delightful as evidences of power yielding voluntary homage to the delicacy of the soul. The armed knee is bent, and the heart of the mailed man laid bare.

Feelings that would seem to be at variance with each other meet together and harmonize in the breast of a son. Every call of the mother which he answers to, and every act of submission which he performs, are not only so many acknowledgments of her authority, but also so many instances of kindness and marks of protecting regard. The servant and defender, the child and guardian, are all mingled in him. The world looks on him in this way; and to draw upon a man the confidence, the respect, and the love of the world, it is enough to say of him, he is an excellent son.

R. H. DANA.

## ANCIENT GREEK CHANT OF VICTORY.

IO! they come, they come!  
Garlands for every shrine!  
Strike lyres to greet them home;  
Bring roses, pour ye wine!

Swell, swell the Dorian flute  
Through the blue triumphant sky!  
Let the cittern's tone salute  
The sons of victory.

With the offering of bright blood  
They have ransomed hearth and tomb,  
Vineyard, and field, and flood;  
Io! they come, they come!

Sing it where olives wave,  
And by the glittering sea,  
And o'er each hero's grave—  
Sing, sing, the land is free!

Mark ye the flashing oars,  
And the spears that light the deep?  
How the festal sunshine pours  
Where the lords of battle sweep!

Each hath brought back his shield;—  
Maid, greet thy lover home!  
Mother, from that proud field,  
Io! thy son is come!

Who murmured of the dead?  
Hush, boding voice! We know  
That many a shining head  
Lies in its glory low.

Breathe not those names to-day !  
They shall have their praise ere long,  
And a power all hearts to sway,  
In ever-burning song.

But now shed flowers, pour wine,  
To hail the conquerors home !  
Bring wreaths for every shrine—  
Io ! they come, they come !

MRS. HEMANS.

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### BOB CRATCHIT'S DINNER.

(An extract from "A Christmas Carol.")

SOON the steeples called good people all to church and chapel, and away they came, flocking through the streets in their best clothes and with their gayest faces. And at the same time there emerged from scores of by-streets, lanes, and nameless turnings innumerable people carrying their dinners to the bakers' shops.

Up then rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons, while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and, getting the corners of his monstrous shirt-collar (Bob's private property, conferred upon his son and heir in honor of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose and known it for their own; and, basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table and



exalted Master Peter Cratchit to the skies, while he (not proud, although his collar nearly choked him) blew the fire, until the slow potatoes, bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

"What has ever got your precious father then?" said Mrs. Cratchit. "And your brother Tiny Tim! and Martha warn't as late last Christmas day by half an hour!"

"Here's Martha, mother," said a girl, appearing as she spoke.

"Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's such a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times and taking off her shawl and bonnet for her.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother!"

"Well! Never mind so long as you are come," said Mrs. Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye!"

"No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

"Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming," said Mrs. Cratchitt.

"Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood-horse all the way from church, and had come home rampant—"not coming upon Christmas day!"

Martha didn't like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.

"And how did little Tim behave?" asked Mrs. Cratchit, when she had rallied Bob on his credulity and Bob had hugged his daughter to his heart's content.

"As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember, on Christmas day, who made lame beggars walk and blind men see."

Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.

His active little crutch was heard upon the floor, and back came Tiny Tim before another word was spoken, escorted by his brother and sister, to his stool beside the fire; and while Bob, turning up his cuffs,—as if, poor fellow, they were capable of being made more shabby,—compounded some hot mixture in a jug with gin and lemons, and stirred it round and round and put it on the hob to simmer, Master Peter and the two ubiquitous young Cratchits went to fetch the goose, with which they soon returned in high procession.

Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forget-

ting themselves, and, mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving-knife, prepared to plunge it into the breast; but when she did, and when the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried, Hurrah!

There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavor, size and cheapness, were the themes of universal admiration. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs. Cratchit said with great delight (surveying one small atom of a bone upon the dish), they hadn't ate it all at last! Yet every one had had enough, and the youngest Cratchits in particular were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back yard and stolen it while they were merry with the goose—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastry-cook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute

Mrs. Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half a quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

O, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that, now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted and considered perfect, apples and oranges were put upon the table and a shovelful of chestnuts on the fire.

Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, and at Bob Cratchit's elbow stood the family display of glass—two tumblers and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and crackled noisily. Then Bob proposed:—

“A merry Christmas to us all, my dears. God bless us!”

Which all the family re-echoed.

“God bless us every one!” said Tiny Tim, the last of all.

CHARLES DICKENS.



## SUNRISE.

MUCH, however, as we are indebted to our observatories for elevating our conceptions of the heavenly bodies, they present even to the unaided sight, scenes of glory which words are too feeble to describe. I had occasion, a few weeks since, to take the early train from Providence to Boston; and for this purpose rose at two o'clock in the morning. Everything around was wrapt in darkness and hushed in silence, broken only by what seemed at that hour the unearthly clank and rush of the train. It was a mild, serene, midsummer's night—the sky was without a cloud—the winds were whist. The moon, then in the last quarter, had just risen, and the stars shone with a spectral lustre, but little affected by her presence. Jupiter, two hours high, was the herald of the day; the Pleiades, just above the horizon, shed their sweet influence in the east; Lyra sparkled near the zenith; Andromeda veiled her newly-discovered glories from the naked eye, in the south; the steady pointers, far beneath the pole, looked meekly up from the depths of the north, to their sovereign.

Such was the glorious spectacle as I entered the train. As we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest; the sister beams of the Pleiades soon melted together; but the bright constellations of the west and north remained unchanged. Steadily the wondrous transfiguration went on. Hands of angels, hidden from mortal eyes, shifted the scenery of the heavens; the glories of night dissolved into the glories of the dawn. The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle. Faint

streaks of purple soon blushed along the sky; the whole celestial concave was filled with the inflowing tides of the morning light, which came pouring down from above in one great ocean of radiance; till at length, as we reached the Blue Hills, a flash of purple fire blazed out from above the horizon, and turned the dewy tear-drops of flower and leaf into rubies and diamonds. In a few seconds, the everlasting gates of the morning were thrown wide open, and the lord of day, arrayed in glories too severe for the gaze of man, began his state.

I do not wonder at the superstition of the ancient Magians, who in the morning of the world went up to the hill-tops of Central Asia, and, ignorant of the true God, adored the most glorious work of His hand. But I am filled with amazement when I am told that in this enlightened age, and in the heart of the Christian world, there are persons who can witness this daily manifestation of the power and wisdom of the Creator, and yet say in their hearts, "there is no God."

EDWARD EVERETT.

## THE SHADOW OF THE CROSS.

(Abridged.)

(Suggested from the well-known picture of Mr. Holman Hunt, in which the uplifted form of Christ, resting with extended arms from His labor in the carpenter's shop at Nazareth, throws upon the wall of the Virgin's house a figure of a Cross.)

**L**IGHT and Shadow! Shadow and Light!  
 Twins that were born at the birth of the sun!  
 One the secret of all things bright;  
 The secret of all things sombre, one.

One the joy of the radiant day;  
 One the spell of the dolorous night:  
 One at the dew-fall bearing sway;  
 One at the day-break, rosy and white.

Sister and brother, born of one mother,  
 Made of a thought of the Infinite One,  
 Made by the wisdom of God—and none other—  
 In times when the times were not begun.

One with the morning star for its gem,  
 Glad Eöosphorus, herald of beams ;  
 One that wears for its diadem  
 Pale, sad Hesperus, planet of dreams.

One for the glory and one for the gloom ;  
 One to show forth and one to shroud ;  
 One for the birth and one for the tomb ;  
 One for the clear sky and one for the cloud.

Sister and brother, for ever and ever,  
 Nowise parted, and nowhere a-twain ;  
 Mysteries no man's thinking shall sever ;  
 Marvels none can miss or explain.

Light, which without a shadow shines not !  
 Shadow, which shows not unless by light !  
 (For that which we see to sight combines not,  
 Except by the sides that escape the sight.)

Is this the parable ? this the ending ?  
 That nothing lives for us unless with a foil ;  
 That all things show by contrast and blending—  
 Pleasure by Pain, and Rest by Toil ?

Strength by Weakness, and Gladness by Sorrow ;  
 Hope by Despair, and Peace by Strife ;  
 The Good by the Evil, the Day by the Morrow ;  
 Love by Hatred, and Death by Life ?

\* \* \* \* \*

Far off—worlds off—in the Pleiads seven  
Is a Star of Stars—Alcyone—  
The orb which moves never in all the Heaven  
The centre of all sweet Light we see.

And there, thou Shadow of Earth's pale seeming!  
The wisest say no shadow can be,  
But perfect splendors, lucidly streaming,  
And Life and Light at intensity.

Then why did the artist show it thus—  
The Sorrow of Sorrows personified—  
Painting the carpenter's Son for us  
And the Shadow behind of the Crucified?

Meek and sweet in the sun He stands,  
Drinking the air of His Syrian skies;  
Lifting to heaven toil-wearied hands,  
Seeing "His Father" with those mild eyes;

Gazing from trestle and bench and saw,  
To the Kingdom kept for His rule above.  
O Christ, the Lord! we see with awe!  
Ah! Joseph's Son! we look with love!

Ah! Mary Mother! we watch with moans  
Marking that phantom thy sweet eyes see,  
That hateful Shadow upon the stones,  
That sign of a coming agony!

Did it happen so once in Nazareth?  
Did a Christmas sun show such a sight,  
Making from Life a spectre of Death,  
Mocking our "Light of the World" with Light?



He tells us—this artist—one Christmas-tide,  
The sunset painted that ominous Cross;  
The shadows of evening prophesied  
The hyssop to Him, and to us the loss.

For, her pang is the pang of us, every one:  
Wherever the Light shines the Shadow is;  
Where beams a smile must be heard a moan;  
The anguish follows the flying bliss.

Yon crown which the Magi brought to her,  
It makes a vision of brows that bleed;  
Yon censer of spikenard and balm and myrrh,  
It looks on the wall like a "sponge and reed."

And, therefore, long ago was it written—  
Of a Christmas to come in the realms of Light—  
"The curse shall depart and death shall be smitten,  
And then there shall be no more night."

O Christ, our Lord, in that Shadowless Land,  
Be mindful of these sad shadows which lie!  
Look forth and mark what a woful band  
Of glooms attend us across Thy sky!

"Christmas!" and hear what wars and woe!  
"Christmas!" and see what grief o'er all!  
Lord Christ! our suns shine out to show  
Crosses and thorns on Time's old wall!

So, if Thou art where that star gleams,  
Alcyone, or higher still,  
Send down one blessed ray which beams  
Free of all shadows—for they kill.

EDWIN ARNOLD.

## UTILIZING OUR FAILURES.

Permission of "The Outlook," New York.

EVERY man or woman who feels the responsibility of making the best use of opportunities, and who has high standards of work, feels at times a great depression from a sense of falling below the level of occasions and of doing the worst when the occasion called for the best. It happens very often to such persons that, after the most thorough preparation, the performance falls lamentably below the aim and leaves behind it a sense of utter disappointment. This humiliation of spirit, which is the lot at times of all sensitive people who care more for their work than for themselves, may either become a source of weakness or a source of strength. It is the evidence of the divine possibilities of life that the defeats of to-day may be made the forerunners of the victories of to-morrow, and that the consciousness of failure may become in itself a new element of success. It was said of Peter the Great that he learned the art of war at the hand of his enemies, and that he was taught how to win victories by suffering a long and discouraging series of defeats. To say this of a man is to pay him the very highest tribute. As a student in the great school of life, it is to credit him with that openness of mind, that forgetfulness of self, and that absence of personal vanity which characterize the true learner in any field. For failure, if it comes through no fault of our own, drives us back upon our hold on ultimate aims. It makes us aware how variable and uncertain is our own strength, and it teaches us to rely, not upon ourselves, but upon the greatness of the things with which we identify ourselves. A great object persistently pursued has power to unfold a noble out of a very commonplace man or woman, and to develop an almost unsuspected

strength out of a mass of weakness. The shocks to our pride drive us out of ourselves into the greatness of the causes which we espouse; and the defeats which we suffer, if we take them aright, confirm us in our loyalty to the things for which we fight. It is painful to fail when we have made every preparation to succeed; it is humiliating to produce an impression of weakness when we wish to make an impression of strength; but the supreme thing in life is to get our work done and to make the truth which we love prevail; and if the discipline of failure can be made to work for this end, it is a discipline neither to be dreaded nor to be avoided.

LYMAN ABBOTT.

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O-U-G-H.

I'M taught p-l-o-u-g-h

Shall be pronounce "plow:"

'Zat's easy wen you know," I say;

"Mon Anglais I'll get through."

My teacher say zat in zat case

O-u-g-h is "oo."

And zen I laugh and say to him,

"Zees Anglais makes me cough."

He say, "Not coo, but in zat word

O-u-g-h is 'off.'"

Oh! sacre bleu! such varied sounds

Of words make me hiccough!

He say, "Again, mon friend ees wrong!

O-u-g-h is 'up'

In hiccough." Zen I cry, "No more!

You make my throat feel rough."

"Non! non!" he cry, "you are not right—  
O-u-g-h is 'uff.'"

I say, "I try to speak your words,  
I can't prononz them, though!"

"In time you'll learn, but now you're wrong,  
O-u-g-h is 'owe.'"

"I'll try no more. I sall go mad—  
I'll drown me in ze lough!"

"But ere you drown yourself," said he,  
"O-u-g-h is 'ock.'"

He taught no more! I held him fast!  
And killed him wiz a rough!

CHARLES B. LOOMIS.

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## DESTRUCTION OF POMPEII.

(From "Last Days of Pompeii.")

THE cloud, which had scattered so deep a murkiness over the day, had now settled into a solid and impenetrable mass. It resembled less even the thickest gloom of a night in the open air than the close and blind darkness of some narrow room. But in proportion as the blackness gathered, did the lightnings around Vesuvius increase in their vivid and scorching glare. Nor was their horrible beauty confined to the usual hues of fire; no rainbow ever rivalled their varying and prodigal dyes. Now brightly blue as the most azure depth of a southern sky—now of a livid and snake-like green, darting restlessly to and fro as the folds of an enormous serpent—now of a lurid and intolerable crimson, gushing forth through the columns of smoke, far and wide, and lighting up the whole city from arch to arch—then suddenly dying into a sickly paleness, like the ghost of their own life!



In the pauses of the showers, you heard the rumbling of the earth beneath, and the groaning waves of the tortured sea; or, lower still, and audible but to the watch of intensest fear, the grinding and hissing murmur of the escaping gases through the chasms of the distant mountain. Sometimes the cloud appeared to break from its solid mass, and, by the lightning, to assume quaint and vast mimeries of human or of monster shapes, striding across the gloom, hurtling one upon the other, and vanishing swiftly into the turbulent abyss of shade; so that, to the eyes and fancies of the affrighted wanderers, the unsubstantial vapors were as the bodily forms of gigantic foes—the agents of terror and of death.

The ashes in many places were already knee-deep; and the boiling showers which came from the steaming breath of the volcano forced their way into the houses, bearing with them a strong and suffocating vapor. In some places, immense fragments of rock, hurled upon the house roofs, bore down along the streets masses of confused ruin, which yet more and more, with every hour, obstructed the way; and as the day advanced, the motion of the earth was more sensibly felt—the footing seemed to slide and creep—nor could chariot or litter be kept steady, even on the most level ground.

Sometimes the huge stones, striking against each other as they fell, broke into countless fragments emitting sparks of fire, which caught whatever was combustible within their reach; and along the plains beyond the city the darkness was now terribly relieved; for several houses, and even vineyards, had been set on flames; and at various intervals, the fires rose sullenly and fiercely against the solid gloom. To add to this partial relief of the darkness, the citizens had, here and there, in the more public places, such as the porticos of temples and the entrances to the forum, endeavored to place rows of torches; but these

rarely continued long; the showers and the winds extinguished them, and the sudden darkness into which their fitful light was converted had something in it doubly terrible and doubly impressive on the impotence of human hopes, the lesson of despair.

Frequently, by the momentary light of these torches, parties of fugitives encountered each other, some hurrying toward the sea, others flying from the sea back to the land; for the ocean had retreated rapidly from the shore—an utter darkness lay over it, and, upon its groaning and tossing waves, the storm of cinders and rocks fell without the protection which the streets and roofs afforded to the land. Wild—haggard—ghastly with supernatural fears, these groups encountered each other, but without the leisure to speak, to consult, to advise; for the showers fell now frequently, though not continuously, extinguishing the lights, which showed to each band the death-like faces of the other, and hurrying all to seek refuge beneath the nearest shelter. The whole elements of civilization were broken up. Ever and anon, by the flickering lights, you saw the thief hastening by the most solemn authorities of the law, laden with, and fearfully chuckling over, the produce of his sudden gains. If, in the darkness, wife was separated from husband, or parent from child, vain was the hope of reunion. Each hurried blindly and confusedly on. Nothing in all the various and complicated machinery of social life was left save the primal law of self-preservation!

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In parts, where the ashes lay dry and uncommixed with the boiling torrents, cast upward from the mountain at capricious intervals, the surface of the earth presented a leprous and ghastly white. In other places, cinder and rock lay matted in heaps, from beneath which emerged the half-hid limbs of some crushed and mangled fugitive.

The groans of the dying were broken by wild shrieks of women's terror—now near, now distant—which, when heard in the utter darkness, were rendered doubly appalling by the crushing sense of helplessness and the uncertainty of the perils around; and clear and distinct through all were the mighty and various noises from the Fatal Mountain; its rushing winds; its whirling torrents; and, from time to time, the burst and roar of some more fiery and fierce explosion. And ever as the winds swept howling along the street, they bore sharp streams of burning dust, and such sickening and poisonous vapors, as took away, for the instant, breath and consciousness, followed by a rapid revulsion of the arrested blood, and a tingling sensation of agony trembling through every nerve and fibre of the frame.

\* \* \* \* \*

Suddenly the place became lighted with an intense and lurid glow. Bright and gigantic through the darkness, which closed around it like the walls of hell, the mountain shone—a pile of fire! Its summit seemed riven in two; or rather, above its surface there seemed to rise two monster shapes, each confronting each, as Demons contending for a World. These were of one deep blood-red hue of fire, which lighted up the whole atmosphere far and wide; but below, the nether part of the mountain was still dark and shrouded, save in three places, adown which flowed, serpentine and irregular, rivers of the molten lava. Darkly red through the profound gloom of their banks, they flowed slowly on as toward the devoted city. Over the broadest there seemed to spring a cragged and stupendous arch, from which, as from the jaws of hell, gushed the sources of the sudden Phlegethon. And through the stilled air was heard the rattling of the fragments of rock, hurtling one upon another as they were borne down the fiery cataracts—darkening, for one instant, the spot where

they fell, and suffused the next, in the burnished hues of the flood along which they floated !

\* \* \* \* \*

But suddenly a duller shake fell over the air, and behold ! one of the two gigantic crests, into which the summit had been divided, rocked and wavered to and fro ; and then, with a sound, the mightiness of which no language can describe, it fell from its burning base, and rushed, an avalanche of fire, down the sides of the mountain ! At the same instant gushed forth a volume of blackest smoke—rolling on, over air, sea, and earth.

Another—and another—and another shower of ashes, far more profuse than before, scattered fresh desolation along the streets. Darkness once more fell upon the earth.

\* \* \* \* \*

Meekly, softly, beautifully, dawned at last the light over the trembling deep !—the winds were sinking into rest—the foam died from the glowing azure of that delicious sea. Around the east, thin mists caught gradually the rosy hues that heralded the morning ; Light was about to resume her reign. Yet, still, dark and massive in the distance, lay the broken fragments of the destroying cloud, from which red streaks, burning dimlier and more dim, betrayed the yet rolling fires of the mountain of the “Scorched Fields.” The white walls and gleaming columns that had adorned the lovely coasts were no more. Sullen and dull were the shores so lately crested by the cities of Herculaneum and Pompeii. Century after century shall the mighty Sea stretch forth her azure arms, and know them not—moaning round the sepulchres of the Lost !

E. BULWER LYTTON.



## KNEE-DEEP IN JUNE.

Permission of The Bowen-Merrill Company, Indianapolis, Ind.

TELL you what I like the best—  
'Long about knee-deep in June,  
'Bout the time strawberries melts  
On the vine,—some afternoon  
Like to jes' git out and rest,  
And not work at nothin' else!

Orchard's where I'd ruther be—  
Needn't fence it in fer me!  
Jes' the whole sky overnead,  
And the whole airth underneath—  
Sorto' so's a man kin breathe  
Like he ort, and kindo' has  
Elbow-room to keerlessly  
Sprawl out len'thways on the grass  
Where the shadders thick and soft  
As the kivvers on the bed  
Mother fixes in the loft  
Allus, when they's company!

Jes' a sorto' lazein' there—  
S'lazy, 'at you peek and peer  
Through the wavin' leaves above,  
Like a feller 'ats in love  
And don't know it, ner don't keer!  
Ever'thing you hear and see  
Got some sort o' interest—  
Maybe find a bluebird's nest  
Tucked up there conveyently  
Fer the boys 'ats apt to be  
Up some other apple-tree!

Watch the swallers skootin' past  
'Bout as peert as you could ast;  
Er the Bobwhite raise and whiz  
Where some other's whistle is.

Ketch a shadder down below,  
And look up to find the crow;  
Er a hawk away up there,  
'Pearantly froze in the air!  
Hear the old hen squawk, and squat  
Over every chick she's got,  
Suddent-like!—And she knows where  
That-air hawk is, well as you!  
You jes' bet yer life she do!  
Eyes a-glitterin' like glass,  
Waitin' till he makes a pass!

Pee-wees' singin', to express  
My opinion's second class,  
Yit you'll hear 'em more er less;  
Sapsucks gittin' down to biz,  
Weedin' out the lonesomeness;  
Mr. Bluejay, full o' sass,  
In them base-ball clothes o' his,  
Sportin' 'round the orchard jes'  
Like he owned the premises!  
Sun out in the fields kin sizz,  
But flat on yer back, I guess,  
In the shade's where glory is!  
That's jes' what I'd like to do  
Stiddy fer a year er two!

Plague! ef they aint sompin' in  
Work 'at kindo' goes ag'in  
My convictions!—'long about

Here in June especially!—  
Under some old apple-tree,  
Jes' a-restin' through and through,  
I could git along without  
Nothin' else at all to do  
Only jes' a-wishin' you  
Was a-gittin' there like me,  
And June was eternity!

Lay out there and try to see  
Jes' how lazy you kin be!—  
Tumble round and souse yer head  
In the clover-bloom, er pull  
Yer straw hat acrost yer eyes,  
And peek through it at the skies,  
Thinkin' of old chums 'ats dead,  
Maybe, smilin' back at you  
In betwixt the beautiful  
Clouds o' gold and white and blue!  
Month a man kin railly love—  
June, you know, I'm talkin' of!

March aint never nothin' new!  
April's altogether too  
Brash fer me! and May—I jes'  
'Bominate its promises,—  
Little hints o' sunshine and  
Green around the timber-land—  
A few blossoms, and a few  
Chip-birds, and a sprout er two—  
Drap asleep, and it turns in  
'Fore daylight and snows agin!  
But when June comes—Clear my throat  
With wild honey! Rench my hair  
In the dew! and hold my coat!

Whoop out loud! and throw my hat!  
June wants me, and I'm to spare!  
Spread them shadders anywhere,  
I'll git down and waller there,  
And obleeged to you at that!

JAMES WHITCOMB RILEY.

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### DANGERS TO OUR REPUBLIC.

WHO are this host of voters crowding to use the free-man's right at the ballot-box? In all the dread catalogue of mortal sins there is not one but, in that host of voters, there are hearts that have willed and hands that have perpetrated it.

The gallows has spared its victims, the prison has released its tenants; from dark cells, where malice had brooded, where revenge and robbery had held their nightly rehearsals, the leprous multitude is disgorged and comes up to the ballot-box to foredoom the destinies of this nation.

But look again, at that deep and dense array of ignorance, whose limits the eye cannot discover. Its van leans against us here, its rear is beyond the distant hills. They, too, in this hour of their country's peril, have come up to turn the folly of which they are not conscious into measures which they cannot understand by votes which they cannot read. Nay, more, and worse! for, from the ranks of crime emissaries are sallying forth toward the ranks of ignorance, shouting the war-cries of faction, and flaunting banners with lying symbols, such as cheat the eye of a mindless brain; and thus the hosts of crime are to lead on the hosts of ignorance in their assault upon Liberty and Law!

What now shall be done to save the citadel of freedom,



where are treasured all the hopes of posterity? Or, if we can survive the peril of such a day, what shall be done to prevent the next generation from sending forth still more numerous hordes, afflicted with deeper blindness and incited by darker depravity?

Are there any here who would counsel us to save the people from themselves by wresting from their hands this formidable right of ballot? Better for the man who would propose this remedy to an infuriated multitude that he should stand in the lightning's path as it descends from heaven to earth.

And answer me this question, you who would re-conquer for the few the power which has been won by the many—you who would disfranchise the common mass of mankind, and re-condemn them to become helots and bondmen and feudal serfs—tell me, were they again in the power of your castes, would you not again neglect them, again oppress them, again make them slaves?

Better that these blind Samsons, in the wantonness of their gigantic strength, should tear down the pillars of the Republic, than that the great lesson which Heaven, for six thousand years, has been teaching to the world should be lost upon it—the lesson that the intellectual and moral nature of man is the one thing precious in the sight of God, and therefore that, until this nature is cultivated and enlightened and purified, neither opulence nor power nor learning nor genius nor domestic sanctity nor the holiness of God's altars can ever be safe.

Until the immortal and godlike capacities of every being that comes into the world are deemed more worthy, are watched more tenderly than any other things, no dynasty of men nor form of government can stand or shall stand upon the face of the earth; and the force or the fraud which would seek to uphold them shall be but "as fetters of flax to bind the flame."

HORACE MANN.

## A TRIBUTE TO WOMAN.

(From "Drama of Exile.")

"HENCEFORWARD, woman, rise  
To thy peculiar and best attitudes  
Of doing good and of enduring ill ;  
Of comforting for ill, and teaching good,  
And reconciling all that ill and good  
Unto the patience of a constant hope.  
. . . . If sin came by thee,  
And by sin, death, the ransom, righteousness,  
The heavenly life and compensative rest  
Shall come by means of thee. If woe by thee  
Had issue to the world, thou shalt go forth  
An angel of the woe thou didst achieve ;  
Found acceptable to the world instead  
Of others of that name, of whose bright steps  
Thy deed stripped bare the hills. Be satisfied ;  
Something thou hast to bear through womanhood—  
Peculiar suffering answering to the sin ;  
Some pang paid down for each new human life,  
Some weariness in guarding such a life ;  
Some coldness from the guarded ; some mistrust  
From those thou hast too well served ; from those beloved  
Too loyally, some treason ; feebleness  
Within thy heart and cruelty without ;  
And pressure of an alien tyranny,  
With its dynastic reasons of larger bones  
And stronger sinews. But go to ! thy love  
Shall chant itself its own beatitudes,  
After its own life-working. A child's kiss  
Set on thy sighing lips, shall make thee glad.  
A poor man served by thee, shall make thee rich ;  
An old man helped by thee shall make thee strong ;  
Thou shalt be served thyself by every sense  
Of service which thou renderest."

## THE POWER OF FREE IDEAS.

THE American Revolution was not the struggle of a class, but of a people. A two-penny tax on tea or paper was not the cause, it was only the occasion of the Revolution. The spirit which fought the desperate and disastrous battle on Long Island was not a spirit which could be guided by the promise of sugar gratis. The chance of success was slight; the penalty of failure was sure; but they believed in God; they kissed wife and child, left them in His hand, and kept their powder dry.

Then to Valley Forge, the valley of the shadow of death, with feet bleeding upon the sharp ground, with hunger, thirst, and cold dogging their steps; with ghastly death waiting for them in the snow, they bore that faith in ideas which brought their fathers over a pitiless sea to a pitiless shore. Ideas were their food; ideas were their coats and camp-fires. They knew that their ranks were thin and raw, and the enemy trained and many; but they knew, also, that the only difficulty with the proverb that "God fights upon the side of the strongest," is that it is not true. If you load your muskets with bullets only, the result is simply a question of numbers; but one gun loaded with an idea is more fatal than the muskets of a whole regiment. A bullet kills a tyrant, but an idea kills tyranny.

What chance have a thousand men fighting for a sixpence a day against a hundred fighting for life and liberty, for home and native land? In such hands the weapons themselves feel and think. And so the family firelocks and rusty swords, the horse-pistols and old scythes of our fathers thought terribly at Lexington and Monmouth, at Saratoga and Eutaw Springs. The old Continental muskets thought out the whole Revolution. The English and Hessian arms were better and brighter than ours, but they

were charged with saltpetre ; ours were loaded and rammed home with ideas.

Why is it that of late years there is a disposition to smile at the great faith of our fathers, to excuse it, to explain it away, or even to sneer at it as an abstraction or a glittering generality ? Have modern rhetoricians found something surer than moral principles ? Have they discovered a force in politics subtler and more powerful than the Divine law ? or a loftier object of human government than universal justice ? You may pluck the lightning harmless from the clouds, but there is no conductor for the divine rage of a people demanding its national rights.

What are your spears, O Xerxes ? what are your slings, proud Persian, with your two million soldiers sheeting the plains of Greece with splendor and roaring, like the jubilant sea, along the Pass of Thermopylæ ? There stands Leonidas with his three hundred, rock-like ; and they beat you back with an idea.

Bourbon of Naples ! You may extinguish Ætna, but the fire that burns in the Sicilian heart is immortal, inextinguishable.

Yes ! it is an idea, invisible, abstract, but it has molded all human history to this hour. Liberty is justified of her children. Whom does the world at this moment fold to its heart ? Who are held up before our eyes by Providence, like bullets plainly displayed before they are dropped into the barrel and shot home to the mark of God's purpose ? Who now walk through the world, each step giving life and liberty and hope to the people ? By the blessing of God, the contest has changed from the sword to the ballot ; and the hope of liberty secured by law was never in the history of man so bright as it is to-day.

GEORGE WILLIAM CURTIS.



## THE MILLER OF DEE.

THE moon was afloat,  
Like a golden boat  
On the sea-blue depths of the sky,  
When the miller of Dee,  
With his children three,  
On his fat, red horse rode by.

"Whither away, O miller of Dee?  
Whither away so late?"  
Asked the tollman old, with cough and sneeze,  
As he passed the big toll-gate.

But the miller answered him never a word,  
Never a word spake he.  
He paid his toll, and he spurred his horse,  
And rode on with his children three.

"He's afraid to tell!" quoth the old tollman,  
"He's ashamed to tell!" quoth he.  
"But I'll follow you up and find out where  
You are going, O miller of Dee!"

The moon was afloat,  
Like a golden boat  
Nearing the shore of the sky,  
When, with cough and wheeze,  
And hands on his knees,  
The old tollman passed by.

"Whither away, O tollman old?  
Whither away so fast?"  
Cried the milkmaid who stood at the farm-yard bars,  
When the tollman old swept past.

The tollman answered her never a word ;  
Never a word spake he.  
Scant breath had he at the best to chase  
After the miller of Dee.

“ He won’t tell where !”  
Said the milkmaid fair,  
“ But I’ll find out !” cried she.  
And away from the farm,  
With her pail on her arm,  
She followed the miller of Dee.

The parson stood in his cap and gown,  
Under the old oak tree.  
“ And whither away with your pail of milk,  
My pretty milkmaid ?” said he ;  
But she hurried on with her brimming pail,  
And never a word spake she.

“ She won’t tell where !” the parson cried.  
“ It’s my duty to know,” said he.  
And he followed the maid who followed the man,  
Who followed the miller of Dee.

After the parson, came his wife,  
The sexton he came next.  
After the sexton the constable came,  
Troubled and sore perplexed.

After the constable, two ragged boys,  
To see what the fun would be ;  
And a little black dog, with only one eye,  
Was the last of the nine who, with groan and sigh,  
Followed the miller of Dee.

Night had anchored the moon,  
Not a moment too soon,  
Under the lee of the sky ;  
For the wind it blew,  
And the rain fell, too,  
And the river of Dee ran high.

He forded the river, he climbed the hill,  
He and his children three ;  
But wherever he went they followed him still,  
That wicked miller of Dee !

Just as the clock struck the hour of twelve  
The miller reached home again ;  
And when he dismounted and turned— behold !  
Those who had followed him over the wold  
Came up in the pouring rain.

Splashed and spattered from head to foot,  
Muddy and wet and draggled,  
Over the hill and up to the mill,  
That wet company straggled.

They all stopped short ; and then out spake  
The parson, and thus spake he :  
“ What do you mean by your conduct to-night,  
You wretched miller of Dee ? ”

“ I went for a ride, a nice cool ride,  
I and my children three ;  
For I took them along, as I always do,”  
Answered the miller of Dee.

“ But you, my friends, I would like to know  
Why you followed me all the way ? ”  
They looked at each other—“ We were out for a walk,  
A nice cool walk ! ” said they.

EVA L. OGDEN.

## SUCCESS.

By permission of and arrangement with Houghton, Mifflin & Co., Boston, Mass.

EVERY man must patiently bide his time. He must wait. More particularly in lands like my native land, where the pulse of life beats with such feverish and impatient throbs, is the lesson needful. Our national character wants the dignity of repose. We seem to live in the midst of a battle—there is such a din, such a hurrying to and fro. In the streets of a crowded city it is difficult to walk slowly. You feel the rushing of the crowd, and rush with it onward. In the press of our life it is difficult to be calm. In this stress of wind and tide all professions seem to drag their anchors, and are swept out into the main.

The voices of the Present say, "Come!" But the voices of the Past say, "Wait!" With calm and solemn footsteps the rising tide bears against the rushing torrent upstream, and pushes back the hurrying waters. With no less calm and solemn footsteps, nor less certainty, does a great mind bear up against public opinion, and push back its hurrying stream.

Therefore should every man wait—should bide his time. Not in listless idleness, not in useless pastime, not in querulous dejection—but in constant, steady, cheerful endeavors, always willing and fulfilling and accomplishing his task, that, when the occasion comes, he may be equal to the occasion.

And if it never comes, what matters it? What matters it to the world whether you or I or another man did such a deed or wrote such a book, so be it the deed and book were well done? It is the part of an indiscreet and troublesome ambition to care too much about fame—about what the world says of us;—to be always looking



into the faces of others for approval ; to be always anxious for the effect of what we do and say ; to be always shouting to hear the echo of our own voices.

H. W. LONGFELLOW.

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### THE FIRE BY THE SEA.

From Mary Clemmer Ames' *Life of Alice and Phœbe Cary*.

By permission of and arrangement with Messrs. Houghton, Mifflin & Co., publishers of the works of Alice and Phœbe Cary.

THERE were seven fishers, with nets in their hands,  
And they walked and talked by the seaside sands ;  
Yet sweet as the sweet dew fall  
The words they spake, though they spake so low,  
Across the long, dim centuries flow,  
And we know them, one and all—  
Aye ! know them and love them all.

Seven sad men in the days of old,  
And one was gentle, and one was bold,  
And they walked with downcast eyes ;  
The bold was Peter, the gentle was John,  
And they all were sad, for the Lord was gone,  
And they knew not if He would rise—  
Knew not if the dead would rise.

The livelong night, till the moon went out  
In the drowning waters, they beat about ;  
Beat slow through the fog their way,  
And the sails drooped down with wringing wet,  
And no man drew but an empty net,  
And now 'twas the break of day—  
The great, glad break of day.

“ Cast in your nets on the other side ! ”  
( 'Twas Jesus speaking across the tide ; )  
And they cast and were dragging hard ;

But that disciple whom Jesus loved  
Cried straightway out, for his heart was moved :

“ It is our risen Lord—

Our Master, and our Lord !”

Then, Simon, girding his fisher’s coat,  
Went over the nets and out of the boat—

Aye! first of them all was he ;

Repenting sore the dismal past,  
He feared no longer his heart to cast

Like an anchor into the sea—

Down deep in the hungry sea.

And the others, through the mists so dim,  
In a little ship came after him,

Dragging their net through the tide ;

And when they had gotten close to the land

They saw a fire of coals on the sand,

And, with arms of love so wide,

Jesus, the crucified !

’Tis long, and long, and long ago  
Since the rosy lights began to flow

O’er the hills of Galilee ;

And with eager eyes and lifted hands

The seven fishers saw on the sands

The fire of coals by the sea—

On the wet, wild sands by the sea.

’Tis long ago, yet faith in our souls

Is kindled just by that fire of coals

That streamed o’er the mists of the sea,

Where Peter, girding his fisher’s coat,

Went over the nets and out of the boat,

To answer, “ Lov’st thou me ?”

Thrice over, “ Lov’st thou me ?”

## OLD DADDY TURNER.

THIS was the picture in front of "Old Daddy Turner's" cabin in the "Kaintuck" quarter the other afternoon: Two colored men sitting on a wash-bench, silent and sorrowful; an old dog sleeping in the sun at their feet; and a colored woman calling to a boy who was on the fence, "Now, Jeems Henry, you git right down from dat! Doan' you know dat Daddy Turner am jist on de p'int of dyin' and gwine up to hebben?"

Here was the picture inside. The poor old white-headed man lying on his dying bed, flesh wasted away and strength departed. Near him sat his faithful old wife, rocking to and fro and moaning and grieving. Farther away was a colored man and woman, solemn-faced and sad-hearted, and shaking their heads as they cast glances toward the bed. For a long time the old man lay quiet and speechless, but at length he signed to be propped up. A sun as warm as spring-time poured into the room. He took notice of it, and a change came to his face as his eyes rested upon his grieving wife.

"Ize bin gwine back in my mind," he whispered, as he reached out his thin hand for her to clasp. "Fur ober fo'ty y'ars we's trabbled 'long de same path. We sung de same songs, we prayed de same prayers; we had hold of han's when we 'lited in de gospel ranks, an' sot our faces to'rds de golden gates of hebben. Ole woman, Ize gwine to part wid you! Yes, Ize gwine ter leave yer all alone."

"O Daddy! Daddy!" she wailed as she leaned over him.

"Doan't take on so, chile! It's de Lawd's doin's, not mine. To-morrow de sun may be as bright an' warm, but de ole man won't be heah. All de arternoon Ize had glimpses of a shady path leadin' down to de shor' of a big

broad ribber. Ize seen people gwine down dar to cross ober, an' in a leetle time I'll be wid 'em."

She put her wrinkled face on the pillow beside his, and sobbed; and he placed his hand on her head, and said:—

"It's de Lawd, chile,—de bressed Lawd! Chile, Ize tried to be good to yer. You has been good to me. We am nuffin but ole cull'd folks, po' in ebery ting, but tryin' to do right by ebery body. When dey tole me I'd got to die, I wasn't sartin if de Lawd wanted a po' old black man like me up dar. Yes, chile, He will! Dis mawnin' I heard de harps playin', de rustle of wings, an' a cloud sorter lifted up, an' I got a cl'ar view right frew de pearly gates. I saw ole slaves an' nayburs dar, an' dey was jist as white as anybody; an' a hundred han's beckoned me to come right up dar 'mong 'em."

"O Daddy! I'll be all alone—all alone!" she wailed.

"Hush, chile! Ize gwine to be lookin' down on ye. Ize gwine to put my han' on yer head an' kiss ye when yer heart am big wid sorrow; an' when night shets down, an' you pray to de Lawd, I'll be kneelin' 'long side of ye. Ye won't see me, but I'll be wid ye. You's ole an' gray. It won't be long before ye'll git de summons. In a little time de cloud will lif' fur ye, an' I'll be right dar by de pearly gates to take ye in my arms."

"But I can't let you go; I will hold you down heah wid me!"

"Chile! Ize sorry for ye, but Ize drawin' nigh dat shady path. Hark! I kin h'ah de footsteps of de mighty parade of speerits marchin' down to de broad ribber! Dey will dig a grave, an' lay my ole bones dar, an' in a week all de world but you will forgit me. But doan' grieve, chile. De Lawd isn't gwine to shet de gates on me 'cause I'm ole an' po' an' black. I kin see dem shinin' way up dar—see our boy at de gate—ha'h de sweetest music dat angels kin play! Light de lamp, chile, 'cause de night has come!"



"Oh! he's gwine—he's gwine!" she wailed, as her tears fell upon his face.

"Chile! hold my han'! Ober heah am de path. I kin see men an' women an' chil'en marchin' 'long! Furder down am de sunlight. It shines on de great ribber. Ober de ribber am—de—gates—of"—

Of heaven! On earth, old and poor and low: beyond the gates, an angel with the rest.

DETROIT FREE PRESS.

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### A MOTHER'S LAMENT.

WHERE art thou, my beloved son!  
Where art thou! worse to me than dead?  
Oh! find me, prosperous or undone!  
Or, if the grave be now thy bed,  
Why am I ignorant of the same,  
That I may rest; and neither blame  
Nor sorrow may attend thy name?

Seven years, alas! to have received  
No tidings of an only child;  
To have despair'd, have hoped, believed,  
And been forevermore beguiled—  
Sometimes with thoughts of very bliss!  
I catch at them, and then I miss;  
Was ever darkness like to this?

He was among the prime in worth,  
An object beauteous to behold;  
Well born, well bred; I sent him forth  
Ingenuous, innocent, and bold;  
If things ensued that wanted grace  
As hath been said, they were not base,  
And never blush was on my face.

Ah! little doth the young one dream,  
When full of play and childish cares,  
What power is in his wildest scream  
Heard by his mother unawares!  
He knows it not, he cannot guess;  
Years to a mother bring distress,  
But do not make her love the less.

Neglect me! No, I suffered long  
From that ill thought, and, being blind,  
Said "Pride shall help me in my wrong;  
Kind mother have I been; as kind  
As ever breathed;" and that is true;  
I've wet my path with tears like dew  
Weeping for him when no one knew.

My son, if thou be humbled, poor,  
Hopeless of honor and of gain,  
Oh! do not dread thy mother's door;  
Think not of me with grief and pain;  
I now can see with better eyes,  
And worldly grandeur I despise,  
And fortune with her gifts and lies.

Alas! the fowls of heaven have wings,  
And blasts of heaven will aid their flight;  
They mount—how short a voyage brings  
The wanderers back to their delight!  
Chains tie us down by land and sea;  
And wishes, vain as mine, may be  
All that is left to comfort thee.

Perhaps some dungeon hears thee groan,  
Maim'd, mangled by inhuman men;  
Or thou, upon a desert thrown,  
Inheritest the lion's den;

Or hast been summon'd to the deep;  
Thou, thou, and all thy mates, to keep  
An incommunicable sleep.

I look for ghosts, but none will force  
Their way to me; 'tis falsely said  
That there was ever intercourse  
Between the living and the dead;  
For surely then I should have sight  
Of him I wait for day and night,  
With love and longings infinite.

My apprehensions come in crowds;  
I dread the rustling of the grass;  
The very shadows of the clouds  
Have power to shade me as they pass;  
I question things, and do not find  
One that will answer to my mind,  
And all the world appears unkind.

Beyond participation lie  
My troubles, and beyond relief.  
If any chance to heave a sigh,  
They pity me, and not my grief.  
Then come to me, my son, or send  
Some tidings that my woes may end.  
I have no other earthly friend.

WILLIAM WORDSWORTH.

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### THE POWER OF MUSIC.

SOME years since I attended the National Peace Jubilee held in Boston. Forty thousand people sat or stood in the great Coliseum erected for that purpose. Thousands of wind and stringed instruments. Twelve thousand trained

voices. The masterpieces of all ages rendered hour after hour, and day after day—Handel's "Judas Maccabæus," Spohr's "Last Judgment," Beethoven's "Mount of Olives," Haydn's "Creation," Mendelssohn's "Elijah," Meyerbeer's "Coronation March," rolling on and up in surges that billowed against the heavens. The mighty cadences within were accompanied on the outside by the ringing of the bells of the city and cannon on the commons, discharged by electricity, in exact time with the music, thundering their awful bars of a harmony that astounded all nations.

Sometimes I bowed my head and wept. Sometimes I stood up in the enchantment, and sometimes the effect was so overpowering I felt I could not endure it. When all the voices were in full chorus, and all the batons in full wave, and all the orchestra in full triumph, and a hundred anvils under mighty hammers were in full clang, and all the towers of the city rolled in their majestic sweetness, and the whole building quaked with the boom of thirty cannon, Parepa Rosa, with a voice that will never again be equaled on earth until the archangelic voice proclaims that time shall be no longer, rose above all other sounds in her rendering of our national air, the Star Spangled Banner. It was too much for a mortal, and quite enough for an immortal, to hear, and while some fainted, one womanly spirit, released under its power, sped away to be with God.

O Lord, our God, quickly usher in the whole world's peace jubilee, and all islands of the sea join the five continents, and all the voices and musical instruments of all nations combine, and all the organs that ever sounded requiem of sorrow sound only a grand march of joy, and all the bells that tolled for burial ring for resurrection, and all the cannon that ever hurled death across the nations, sound to eternal victory, and over all the acclaim of earth



and minstrelsy of heaven there will be heard one voice sweeter and mightier than any human or angelic voice, a voice once full of tears, but then full of triumph, the voice of Christ, saying: "I am Alpha and Omega, the beginning and the end, the first and the last." Then, at the laying of the top-stone of the world's history, the same voices shall be heard as when at the laying of the world's corner-stone "the morning stars sang together."

T. DE WITT TALMAGE.

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### LOSSES.

UPON the white sea-sand  
There sat a pilgrim band,  
Telling the losses that their lives had known;  
While evening waned away  
From breezy cliff and bay,  
And the strong tides went out with weary moan.

One spake, with quivering lip,  
Of a fair freighted ship,  
With all his household to the deep gone down;  
But one had wilder woe—  
For a fair face, long ago  
Lost in the darker depths of a great town.

There were who mourned their youth  
With a most loving ruth,  
For its brave hopes and memories ever green;  
And one upon the west  
Turned an eye that would not rest,  
For far-off hills whereon its joy had been.

Some talked of vanished gold,  
Some of proud honors told,

Some spoke of friends that were their trust no more ;  
And one of a green grave  
Beside a foreign wave,  
That made him sit so lonely on the shore.

But when their tales were done,  
There spake among them one,  
A stranger, seeming from all sorrow free ;  
“Sad losses have ye met,  
But mine is heavier yet ;  
For a believing heart hath gone from me.”

“Alas !” these pilgrims said,  
“For the living and the dead—  
For fortune’s cruelty, for love’s sure cross,  
For the wrecks of land and sea !  
But, however it came to thee,  
Thine, stranger, is life’s last and heaviest loss.”

FRANCES BROWN.

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### EDUCATION.

WERE a being of an understanding mind and a benevolent heart, to see, for the first time, a peaceful babe reposing in its cradle, or on its mother’s breast, and were he to be told that that infant had been so constituted that every joint and organ in its whole frame might become the rendezvous of disease and racking pains ; that such was its internal structure that every nerve and fibre beneath its skin might be made to throb with a peculiar torture ; that in the endless catalogue of human disasters, maladies, adversities, or shames, there was scarcely one to which it would not be exposed ; that, in the whole criminal law of society, and in the more comprehensive and self-executing law of God there was not a crime which its heart might not at some time will, and its hand perpetrate ; that, in

the ghastly host of tragic passions—Fear, Envy, Jealousy, Hate, Remorse, Despair—there was not one which might not lacerate its soul, and bring down upon it an appropriate catastrophe—were the benevolent spectator whom I have supposed, to see this environment of ills underlying, surrounding, overhanging their feeble and unconscious victim, and, as it were, watching to dart forth and seize it, might he not be excused for wishing the newly-created spirit well back again into nonentity?

But we cannot return to nonentity. We have no refuge in annihilation. Creative energy has been exerted. Our first attribute, the vehicle of all our other attributes, is immortality. We are of indestructible mold. Do what else we please with our nature and our faculties, we cannot annihilate them. Go where we please, self-desertion is impossible. Banished, we may be, from the enjoyment of God, but never from His dominion. There is no right or power of expatriation. There is no neighboring universe to fly to. If we forswear allegiance, it is but an empty form, for the laws by which we are bound do not only surround us, but are in us, and parts of us. Whatsoever other things may be possible, yet to break up or suspend this perpetuity of existence; to elude this susceptibility to pains, at once indefinite in number and indescribable in severity; to silence conscience, or to say that it shall not hold dominion over the soul; to sink the past in oblivion; or to alter any of the conditions on which Heaven has made our bliss and our woe depend—these things are impossible. Personality has been given us, by which we must refer all sensations, emotions, resolves, to our conscious selves. Identity has been given us, by virtue of which, through whatever ages we exist, our whole being is made a unity. Now, whether curses or blessings, by these conditions of our nature we must stand; for they are appointed to us by a law higher than Fate—by the law of God.

HORACE MANN.

## THE LAND O' THE LEAL.

I'M wearing awa', Jean,  
Like snaw when its thaw, Jean ;  
I'm wearing awa'  
To the land o' the leal.  
There's nae sorrow there, Jean ;  
There's neither could nor care, Jean ;  
The day is aye fair  
In the land o' the leal.

Ye were aye leal and true, Jean ;  
Your task's ended noo, Jean,  
And I'll welcome you  
To the land o' the leal.  
Our bonnie bairn's there, Jean ;  
She was baith good and fair, Jean ;  
O, we grudged her right sair  
To the land o' the leal !

Then dry that tearfu' e'e, Jean ;  
My soul langs to be free, Jean,  
And angels wait on me  
In the land o' the leal.  
Now fare ye weel, my ain Jean ;  
This world's care is vain, Jean ;  
We'll meet and eye be fain  
In the land o' the leal.

LADY NAIRN.

## NATIONAL GREATNESS.

I BELIEVE there is no permanent greatness to a nation except it be based upon morality. I do not care for military greatness or military renown. I care for the condition of the people among whom I live. There is no man in



England who is less likely to speak irreverently of the crown and monarchy of England than I am ; but crowns, coronets, miters, military display, the pomp of war, wide colonies, and a huge empire are, in my view, all trifles light as air, and not worth considering, unless with them you can have a fair share of comfort, contentment, and happiness among the great body of the people. Palaces, baronial castles, great halls, stately mansions, do not make a nation. The nation, in every country, dwells in the cottage ; and unless the light of your constitution can shine there, unless the beauty of your legislation and excellence of your statesmanship are impressed there in the feelings and condition of the people, rely upon it you have yet to learn the duties of government.

JOHN BRIGHT.

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### THE LAWYER'S LULLABY.

(From the Outlook.)

**B**E still, my child ! remain in statu quo,  
While I propel thy cradle to and fro,  
Let no involved res inter alios  
Prevail while we're consulting inter nos.

Was that a little pain in medias res ?  
Too bad ! too bad ! we'll have no more of these.  
I'll send a capias for some wise expert  
Who knows how to eject the pain and stay the hurt.

No trespasser shall come to trouble thee ;  
For thou dost own this house in simple fee—  
And thy administrators, heirs, assigns,  
To have, to hold, convey, at thy designs.

Correct thy pleadings, my own baby boy ;  
Let there be an abatement of thy joy ;  
Quash every tendency to keep awake,  
And verdict, costs, and judgment thou shalt take.

F. H. COGGSWELL.

## PROSPICE.

FEAR death?—to feel the fog in my throat,  
The mist in my face,  
When the snows begin, and the blasts denote  
I am nearing the place,  
The power of the night, the press of the storm,  
The post of the foe;  
Where he stands, the Arch Fear in a visible form,  
Yet the strong man must go:  
For the journey is done and the summit attained,  
And the barriers fall,  
Though a battle's to fight ere the guerdon be gained,  
The reward of it all.  
I was ever a fighter, so—one fight more,  
The best and the last!  
I would hate that death bandaged my eyes, and forbore,  
And bade me creep past.  
No! let me taste the whole of it, fare like my peers  
The heroes of old,  
Bear the brunt, in a minute pay glad life's arrears  
Of pain, darkness, and cold.  
For sudden the worst turns the best to the brave,  
The black minute's at end,  
And the elements' rage, the fiend-voices that rave,  
Shall dwindle, shall blend,  
Shall change, shall become first a peace out of pain,  
Then a light, then thy breast,  
O thou soul of my soul! I shall clasp thee again,  
And with God be the rest!

ROBERT BROWNING.

## THE GRAVE.

Permission of G. P. Putnam's Sons, New York.

OH, the grave! the grave! It buries every error; covers every defect; extinguishes every resentment. From its peaceful bosom spring none but fond regrets and tender recollections. Who can look down upon the grave even of an enemy, and not feel a compunctious throb, that ever he should have warred with the poor handful of earth that lies moldering before him? But the grave of those he loved, what a place for meditation! Then it is we call up, in long review, the whole history of virtue and gentleness, and the thousand endearments lavished upon us, almost unheeded, in the daily intercourse of intimacy; then it is we dwell upon the tenderness, the solemn and awful tenderness of the parting scene; the bed of death, with all the stifled grief; its noiseless attendants, its mute, watchful assiduities; the last testimonies of expiring love; the feeble, fluttering, thrilling—oh, how thrilling!—pressure of the hand; the last, fond look of the glazed eye, turning upon us, even from the threshold of existence; the faint, faltering accents struggling in death to give one more assurance of affection! Aye, go to the grave of buried love and meditate! There settle the account with thy conscience, for every past endearment, unregarded, of that departed being, who never, never, never can return, to be soothed by contrition!

If thou art a child, and hast ever added a sorrow to the soul, or a furrow to the silvered brow of an affectionate parent; if thou art a husband, and hast ever caused the fond bosom that ventured its whole happiness in thy arms, to doubt one moment of thy kindness or thy truth; if thou art a friend, and hast ever wronged in thought, or word, or deed, the spirit that generously confided in thee; if thou art a lover and hast ever given an unmerited pang to the true heart that now lies cold and

still beneath thy feet; then be sure that every unkind look, every ungracious word, every ungenteel action, will come thronging back upon thy memory, and knocking dolefully at thy soul; then be sure thou wilt be down, sorrowing and repentant on the grave, and utter the unheard groan, and pour the unavailing tear, more deep, more bitter, because unheard and unavailing.

WASHINGTON IRVING.

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MOLLY CAREW.

OCH hone! and what will I do?  
Sure my love is all crost  
Like a bud in the frost;  
And there's no use at all in my going to bed,  
For 'tis dhrames and not sleep comes into my head,  
And 'tis all about you,  
My sweet Molly Carew—  
And indeed 'tis a sin and a shame;  
You're complater than Nature  
In every feature,  
The snow can't compare  
With your forehead so fair,  
And I rather would see just one blink of your eye  
Than the purtiest star that shines out of the sky,  
And by this and by that,  
For the matter o' that,  
You're more distant by far than that same!  
Och hone! weirasthru!  
I'm alone in this world without you.

Och hone! but why should I spake  
Of your forehead and eyes,  
When your nose it defies  
Paddy Blake, the schoolmaster, to put it in rhyme?  
Tho' there's one Burke, he says, that would call it *snu*blime,



And then for your cheek !  
Troth, 'twould take him a week  
Its beauties to tell, as he'd rather.  
Then your lips ! oh, machree !  
In their beautiful glow,  
They a patthorn might be  
For the cherries to grow.  
'Twas an apple that tempted our mother, we know,  
For apples were scarce, I suppose, long ago ;  
But at this time o' day,  
'Pon my conscience I'll say  
Such cherries might tempt a man's father !  
Och hone ! weirasthru !  
I'm alone in this world without you.

Och hone ! by the man in the moon,  
You taze me all ways  
That a woman can plaze,  
For you dance twice as high with that thief Pat Magee,  
As when you take share of a jig, dear, with me,  
Tho' the piper I bate,  
For fear the owld chate  
Wouldn't play you your favourite tune ;  
And when you're at mass  
My devotion you crass,  
For 'tis thinking of you  
I am, Molly Carew,  
While you wear, on purpose, a bonnet so deep,  
That I can't at your sweet purty face get a peep :—  
Oh, lave off that bonnet,  
Or else I'll lave on it  
The loss of my wandherin' sowl !  
Och hone ! weirasthru !  
Och hone ! like an owl,  
Day is night, dear, to me, without you !

Och hone! don't provoke me to do it;  
For there's girls by the score  
That loves me—and more,  
And you'd look very quare if some morning you'd meet  
My weddin' all marchin' in pride down the sthreet;  
Troth, you'd open your eyes,  
And you'd die with surprise,  
To think 'twasn't you was come to it!  
And faith Katty Naile,  
And her cow, I go bail,  
Would jump if I'd say,  
"Katty Naile, name the day."  
And tho' you're fair and fresh as a morning in May,  
While she's short and dark like a cowl'd winther's day,  
Yet if you don't repent  
Before Easter, when Lent  
Is over I'll marry for spite!  
Och hone! weirasthru!  
And when I die for you,  
My ghost will haunt you every night.

SAMUEL LOVER.

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### THE UNION.

By permission of and arrangement with Houghton, Mifflin & Co., Boston, Mass.

HAS our love all died out? Have its altars grown cold?  
Has the curse come at last which the fathers fore-  
told?

Then nature must teach us the strength of the chain,  
That her petulant children would sever in vain.

They may fight till the buzzards are gorged with their spoil,  
Till the harvest grows black as it rots in the soil,  
Till the wolves and the catamounts troop from their caves,  
And the shark tracks the pirate, the lord of the waves.

In vain is the strife! When its fury is past,  
Their fortunes must flow in one channel at last;  
As the torrents that rush from the mountains of snow,  
Roll mingled in peace through the valleys below.

Our Union is river, lake, ocean, and sky,  
Man breaks not the medal when God cuts the die!  
Though darkened with sulphur, though cloven with steel,  
The blue arch will brighten, the waters will heal!

OLIVER WENDELL HOLMES.

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### UNDER THE ROD.

I SAW the young bride, in her beauty and pride,  
Bedeck'd in her snowy array;  
And the bright flush of joy mantled high on her cheek,  
And the future looked blooming and gay:  
And with woman's devotion she laid her fond heart  
At the shrine of idolatrous love,  
And she anchor'd her hopes to this perishing earth,  
By the chain which her tenderness wove,  
But I saw when those heart-strings were bleeding and torn,  
And the chain had been severed in two,  
She had changed her white robes for the sables of grief,  
And her bloom for the paleness of woe.  
But the Healer was there, pouring balm on her heart,  
And wiping the tears from her eyes,  
And He strengthen'd the chain He had broken in twain  
And fastened it firm to the skies!  
There had whispered a voice—'twas the voice of her God,  
"I love thee—I love thee—pass under the rod!"

I saw the young mother in tenderness bend  
O'er the couch of her slumbering boy,  
And she kissed the soft lips as they murmur'd her name,  
While the dreamer lay smiling in joy.

Oh, sweet as a rose-bud encircled with dew,  
When its fragrance is flung on the air,  
So fresh and so bright to that mother he seemed,  
As he lay in his innocence there.  
But I saw when she gazed on the same lovely form,  
Pale as marble, and silent, and cold,  
But paler and colder her beautiful boy,  
And the tale of her sorrow was told!  
But the Healer was there who had stricken her heart  
And taken her treasure away,  
To allure her to heaven He has placed it on high,  
And the mourner will sweetly obey.  
There had whispered a voice—'twas the voice of her  
God,  
“I love thee—I love thee—pass under the rod!”

I saw the fond brother, with glances of love,  
Gazing down on a gentle young girl,  
And she hung on his arm, and breathed soft in his ear  
As he played with each graceful curl.  
Oh, he loved the sweet tones of her silvery voice,  
Let her use it in sadness or glee;  
And he'd clasp his brave arms round her delicate form,  
As she sat on her brother's knee.  
But I saw when he gazed on her death-stricken face,  
And she breathed not a word in his ear;  
And he clasped his brave arms round an icy cold form,  
And he moisten'd her cheek with a tear.  
But the Healer was there, and He said to him thus—  
“Grieve not for thy sister's short life,”  
And He gave to his arms still another fair girl,  
And he made her his own cherished wife!  
There had whispered a voice—'twas the voice of his  
God,  
“I love thee—I love thee—pass under the rod!”



I saw where a father and mother had leaned  
On the arms of a dear gifted son,  
And the star in the future grew bright to their gaze,  
As they saw the proud place he had won :  
And the fast-coming evening of life promised fair,  
And its pathway grew smooth to their feet,  
And the starlight of love glimmered bright at the end,  
And the whispers of fancy were sweet.  
But I saw when they stood, bending low o'er the grave,  
Where their heart's dearest hope had been laid,  
And the star had gone down in the darkness of night,  
And the joy from their bosoms had fled.  
But the Healer was there, and His arms were around,  
And He led them with tenderest care ;  
And He showed them a star in a bright upper world,  
'Twas their star shining brilliantly there !  
They had each heard a voice—'twas the voice of their  
God,  
"I love thee—I love thee—pass under the rod !"

MARY B. DANA.

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### METAMORA TO HIS WARRIORS.

SACHEMS, chiefs, and warriors ! Metamora has told his brothers of the many aggressions and insults of the pale-faces, and the outrage upon his family. Metamora cannot lie. He has told his brothers that the heart of the pale-face is like his skin, white and without blood—that good sap of the tree that makes its branches spread afar, and give shelter and fruit to all. Metamora cannot lie. He has told his brothers that the Great Spirit, who provides for all His creatures, made a land for the white man as well as for His red children. That land made by the Good Spirit must be good ; and if these pale-faces were good in their hearts, they would live in their own land

that their Father gave them. If they are not good, the red man should treat them as he treats the panther, that comes to his wigwam to steal the deer that he has hunted, or the bird that he has shot with his arrow. Metamora cannot lie.

When a red man makes a visit of peace to a brother's wigwam, he feeds at his fire, drinks of his bowl, smokes of the prophet-plant, and departs in peace. We received the white man as we receive a brother; he fed at our fire, smoked of the friendly pipe, and danced with our squaws; but he never departs. He still stays, eats of our meat, warms by our fires, craves more and more from us, measures the very ground that we loaned him to sport on, and claims it as his own. Was he not afraid to track even the deer of the hills, or the bear of the forest, for a meal? Did not the red man hunt the buffalo, the buck, the otter, and slay them to feed and keep him warm? And when the Great Spirit, angry at their stay, talked louder than the roar of their mighty rifles, and shook their big canoes in His wrath, did we not dive into the mad waters around them, and save them from going down to the water-spirit in their splintered barks? Did not the red men dry them by their fires, give them the soft fur of the otter to lie on, and shelter and protect them, till our prophets soothed the Great Spirit's anger, and He talked no more in thunder? And now they stay long, and want more—more—more. Like the wolf-dog, feed him, and he'll come again; give him our beds, and he bites us; fatten him, and he'll drive us from our wigwam.

They show us books, which they say will tell us of the Great Spirit. We know the Great Spirit without books. He whispers to us in the breeze; He sings to us in the wind-cloud and the waterfall; He talks to us in thunder, and our hearts answer; we see His frown in the storm-cloud, His smile in the warm face of the eternal sun; the great

blue tent above is His wigwam, and the stars are His watch-fires! The red men need no books to tell them this, for this is all truth. White men make books, and white men lie! They take from us, while they tell us that they come to give; but the red man wants no gifts, save the gifts of Him who owns all, and who can give without taking from another. When the red man makes war upon his brother, he comes to him as his foe, and shows the tomahawk, the bow and arrow, and the plume of the eagle; but these pale-faces come with peace upon their lips, with their hands empty, but wear the little rifle and the knife, like a snake hid within their bosoms, to plunge into the heart of the red man. In this do they not lie? They are as false as the snow-bank in the spring; if we rest upon it it sinks with us.

The white man talks of peace; but *Metamora* tells his brothers that their big canoes are still landing from over the salt lake, filled with rifles, thunder-guns, and their long knives of war. *Metamora* cannot lie. When we ask the white man what all these are for, he tells us they are for hunting, and destroying the wolf, the panther, and the alligator; but *Metamora* again tells his brothers 'tis a lie! They are to drive the red man from his lands, shoot him down like the deer herd, and fire his wigwam with their thunder-guns. Then let the red man rouse and scream like the eagle when the snake seeks his nest—join with his tribe, and dart upon his foe—protect the lands of his fathers, the gift of the Great Spirit; let the keen axe of vengeance defend their wives and the doves of their wigwams from the fire-hail of the white skin. Bury not the hatchet, nor sling the rifle, while the track of the high moccasin insults the graves of our fathers!

White man, beware! The wrath of the wronged Indian shall come upon you like the roaring cataract that dashes the uprooted oak down into the mighty chasm; the war-

whoop shall rouse you from your dreams at night, and the red tomahawk glare in the blaze of your burning dwellings! Tremble! from the east to the west, in the north and in the south, shall be heard the loud cry of vengeance, till the lands you have stolen groan under your feet no more.

Snakes of the pale-face, ye may slay the chief of the Wampanoags, but the soul of Metamora shall still live, and talk in the red sons of Manito. His blood shall be their war-paint of vengeance. They shall kill man for man and race for race. From the king of hills to the mighty vales and caverns, they shall betray you as you have the wronged red man, till your hot fire-water blood shall burn in millions of fires and light their dance of freedom.

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### THE BOAT-RACE.

From "Queen Hynde."

FOURTEEN fair barges in a row  
Started at once with heaving prow;  
With colors, flags, and plumes bedight;  
It was forsooth a comely sight!  
King Eric's seven good rowers swarth,  
Chosen from all the sinewy north,  
Were men of such gigantic parts,  
And science in the naval arts,  
And with such force their flashes hurled,  
They feared no rowers of this world.

King Eric, crowned with many a gem,  
Took station on his barge's stem;  
Secure of victory, and proud  
To shoot before the toiling crowd,  
And spring the first upon the shore;  
Full oft he'd done the same before.



Seven boats of either nation bore,  
In proud array from Keila's shore,  
With equal confidence endow'd ;  
To each seven rowers were allowed ;  
But by the way they spied, with glee,  
That one Scots barge had only three,  
And she was bobbing far behind,  
As toiling with the tide and wind ;  
The rowers laugh'd till all the firth  
Resounded with the boist'rous mirth.

Around an isle the race was set,  
A nameless isle, and nameless yet ;  
And when they turn'd its southern mull,  
The wind and tide were fair and full ;  
Then 'twas a cheering sight to view  
How swift they skimmed the ocean blue ;  
How lightly o'er the wave they scoop'd ;  
Then down into the valley swoop'd ;  
Like flock of sea-birds gliding home,  
They scarcely touch'd the floating foam,  
But like dim shadows through the rain,  
They swept across the heaving main ;  
While in the spray, that flurr'd and gleam'd  
A thousand little rainbows beam'd.

King Eric's bark, like pilot swan,  
Aright before the centre ran,  
Stemming the current and the wind  
For all his cygnet fleet behind,  
And proudly look'd he back the while,  
With lofty and imperial smile.  
O mariners ! why all that strife ?  
Why plash and plunge 'twixth death and life ?  
When 'tis as plain as plain can be,  
That barge is mistress of the sea.

Pray not so fast, Sir Minstrel rath !  
Look back upon that foamy path,  
As Eric does with doubtful eye,  
On little boat that gallantly  
Escapes from out the flashing coil,  
And presses on with eager toil,  
Full briskly stemming tide and wind,  
And following Eric hard behind ;  
And, worst of all for kingly lot,  
Three rowers only man the boat !

“ Ply, rowers, ply ! We're still ahead.  
Lean from your oars—shall it be said  
That the seven champions of the sea  
Were beat outright by random three !  
Ply, rowers, ply ! She gains so fast,  
I hear their flouts upon us cast.  
'Tis the small boat, as I'm on earth !  
That gave so much untimely mirth.

“ Curse on her speed ! Strain, rowers, strain ! ”  
Impatient Eric cried again ;  
“ See how she cleaves the billow proud,  
Like eagle through a wreathy cloud :  
Strain, vassals, strain ! If we're outrun,  
By moving thing below the sun,  
I swear by Odin's mighty hand,  
I'll sink the boat and swim to land ! ”

Hard toil'd King Eric's giant crew ;  
Their faces grim to purple grew ;  
At last their cheering loud ye-ho  
Was changed into a grunt of woe.  
For she, the little bark despised,  
And foully at the first misprised,

Came breasting up with skimming motion,  
Scarce gurgling in the liquid ocean;  
And by, and by, and by she bore,  
With whoop of joy and dash of oar!  
The foremost rower plied his strength  
On two oars of tremendous length,  
Which boards on further end reveal'd,  
Broader than Eric's gilded shield;  
The monarch trembled and look'd grave  
To see the strokes that rower gave.

Just then he heaved his oars behind,  
Like falcon's wings lean'd to the wind  
As pass'd his little pinnace plain  
The monarch's meteor of the main;  
And, as he bent his might to row,  
He struck King Eric's gilded prow  
With such a bounce and such a heave,  
That back she toppled o'er the wave,  
And nigh had thrown, as nigh could be,  
Her king and champions in the sea,  
"Ho! oar-room, friends! your distance keep,"  
Cried that rude Hector of the deep;

    "Ye-ho! ye-ho!

    How well we go!

Ours is the bark that fears no foe!"

JAMES HOGG.

## EXTRACTS FROM SHAKESPEARE.

IN THE FORM OF APPEAL, ADDRESS, SOLILOQUY, AND  
COLLOQUY.

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**From Much Ado About Nothing.**

Benedick's Soliloquy after casually overhearing a purposed parley of his three friends regarding the Lady Beatrice.

THIS can be no trick; the conference was sadly borne. They have the truth of this from Hero. They seem to pity the lady; it seems her affections have their full bent. Love me! Why, it must be requited. I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her; they say, too, that she will rather die than give any sign of affection. I did never think to marry: I must not seem proud; happy are they that hear their detractions and can put them to mending. They say the lady is fair; 'tis a truth, I can bear them witness: and virtuous; 'tis so, I cannot reprove it: and wise, but for loving me; by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage; but doth not the appetite alter? A man loves the meat in his youth, that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humor? No. When I said I would die a bachelor, I did not think I should live till I were married. If I do not take pity of her, I am a villain; if I do not love her, I am a Jew. I will go get her picture.



**From King John.**

Constance's denunciation of King Philip of France and Lymoges of Austria.

**Y**OU have beguil'd me with a counterfeit  
Resembling majesty, which, being touch'd and tried,  
Proves valueless; you are forsworn, forsworn;  
You came in arms to spill mine enemies' blood,  
But now in arms you strengthen it with yours.  
The grappling vigor and rough frown of war  
Is cold in amity and painted peace,  
And our oppression hath made up this league.  
Arm, arm, you heavens, against these perjur'd kings!  
A widow cries: be husband to me, heavens!  
Let not the hours of this ungodly day  
Wear out the day in peace; but, ere sunset,  
Set armed discord 'twixt these perjur'd kings!  
. . . War! War! No peace! Peace is to me a war.  
O Lymoges! O Austria! thou dost shame  
That bloody spoil; thou slave, thou wretch, thou coward!  
Thou little valiant, great in villainy!  
Thou ever strong upon the stronger side!  
Thou Fortune's champion that dost never fight  
But when her humorous ladyship is by  
To teach thee safety! thou art perjur'd too,  
And sooth'st up greatness. What a fool art thou,  
A ramping fool, to brag and stamp and swear  
Upon my party. Thou cold-blooded slave,  
Hast thou not spoke like thunder on my side,  
Been sworn my soldier, bidding me depend  
Upon thy stars, thy fortune, and thy strength,  
And dost thou now fall over to my foes?  
Thou wear a lion's hide! doff it for shame,  
And hang a calf's skin on thy recreant limbs.

**From King Henry VIII.**

Queen Katharine's appeal to King Henry, on the assembling of the ecclesiastical court, in regard to the question of the divorce.

SIR, I desire you do me right and justice,  
And to bestow your pity on me; for  
I am a most poor woman, and a stranger,  
Born out of your dominions; having here  
No judge indifferent, nor no more assurance  
Of equal friendship and proceeding. Alas, sir,  
In what have I offended you? What cause  
Hath my behavior given to your displeasure,  
That thus you should proceed to put me off,  
And take your good grace from me? Heaven witness  
I have been to you a true and humble wife,  
At all times to your will conformable:  
Ever in fear to kindle your dislike,  
Yea, subject to your countenance; glad or sorry,  
As I saw it inclin'd. When was the hour  
I ever contradicted your desire,  
Or made it not mine too? Or which of your friends  
Have I not strove to love, although I knew  
He were mine enemy? what friend of mine,  
That had to him deriv'd your anger, did I  
Continue in my liking? nay, gave notice  
He was from thence discharg'd. Sir, call to mind  
That I have been your wife, in this obedience,  
Upward of twenty years, if in the course  
And process of this time, you can report,  
And prove it too, against mine honor aught,  
My bond to wedlock, or my love and duty,  
Against your sacred person, in Heaven's name,  
Turn me away; and let the foul'st contempt  
Shut door upon me, and so give me up  
To the sharp'st kind of justice. Please you, sir,

The King, your father, was reputed for  
A prince most prudent, of an excellent  
And unmatch'd wit and judgment: Ferdinand,  
My father, King of Spain, was reckon'd one  
The wisest prince, that there had reign'd by many  
A year before: it is not to be question'd  
That they had gather'd a wise counsel to them  
Of every realm, that did debate this business,  
Who deem'd our marriage lawful. Wherefore I humbly  
Beseech you, sir, to spare me, till I may  
Be by my friends in Spain advis'd, whose counsel  
I will implore; if not, i' th' name of Heaven,  
Your pleasure be fulfill'd!

---

**From Hamlet.**

Remorse of King Claudius.

O, MY offense is rank, it smells to heaven;  
It hath the primal eldest curse upon't,  
A brother's murther! Pray can I not,  
Though inclination be as sharp as will;  
My stronger guilt defeats my strong intent,  
And, like a man to double business bound,  
I stand in pause where I shall first begin,  
And both neglect. What if this cursed hand  
Were thicker than itself with brother's blood,  
Is there not rain enough in the sweet heavens  
To wash it white as snow? Whereto serves mercy  
But to confront the visage of offense?  
And what's in prayer but this twofold force,—  
To be forestalled ere we come to fall,  
Or pardon'd being down? Then I'll look up;  
My fault is past. But, O, what form of prayer  
Can serve my turn? 'Forgive me my foul murther?'  
That cannot be; since I am still possess'd  
Of those effects for which I did the murther,

My crown, mine own ambition, and my queen.  
 May one be pardon'd and retain the offense?  
 In the corrupted currents of this world  
 Offense's gilded hand may shove by justice,  
 And oft t'is seen the wicked prize itself  
 Buys out the law; but 'tis not so above:  
 There is no shuffling, there the action lies  
 In his true nature, and we ourselves compell'd  
 Even to the teeth and forehead of our faults  
 To give in evidence. What then? what rests?  
 Try what repentance can: what can it not?  
 Yet what can it when one can not repent?  
 O wretched state! O bosom black as death!  
 O limed soul, that struggling to be free  
 Art more engag'd! Help, Angels! Make assay!  
 Bow, stubborn knees; and, heart with strings of steel,  
 Be soft as sinews of the new-born babe!  
 All may be well.

\* \* \* \* \*

My words fly up, my thoughts remain below;  
 Words without thoughts never to heaven go!

---

**From The Merchant of Venice.**

Portia's Speech to Bassanio, on his choice of the Casket.

**Y**OU see me, Lord Bassanio, where I stand,  
 Such as I am: though for myself alone  
 I would not be ambitious in my wish,  
 To wish myself much better; yet, for you  
 I would be trebled twenty times myself,  
 A thousand times more fair, ten thousand times more rich,  
 That only to stand high in your account,  
 I might in virtues, beauties, livings, friends,  
 Exceed account: but the full sum of me  
 Is sum of nothing; which, to term in gross,



Is an unlesson'd girl, unschool'd unpractic'd;  
Happy in this, she is not so old  
But she may learn; happier than this,  
She is not bred so dull but she can learn;  
Happiest of all is that her gentle spirit  
Commits itself to yours to be directed,  
As from her lord, her governor, her king.  
Myself and what is mine to you and yours  
Is now converted: but now I was the lord  
Of this fair mansion, master of my servants,  
Queen o'er myself; and even now, but now,  
This house, these servants, and this same myself,  
Are yours, my lord. I give them with this ring;  
Which when you part from, lose, or give away,  
Let it presage the ruin of your love,  
And be my vantage to exclaim on you.

---

**From As You Like It.**

Adam's warning and persuasion of his Young Master Orlando.

WHAT, my young master? O my gentle master!  
O my sweet master! O you memory  
Of old Sir Rowland! Why, what make you here?  
Why are you virtuous? Why do people love you?  
And wherefore are you gentle, strong, and valiant?  
Why would you be so fond to overcome  
The bonny priser of the humorous duke?  
Your praise is come too swiftly home before you.  
Know you not, master, to some kind of men  
Their graces serve them but as enemies?  
No more do yours: your virtues, gentle master,  
Are sanctified and holy traitors to you.  
O what a world is this, when what is comely  
Envenoms him that bears it!  
. . . O unhappy youth!

Come not within these doors ; within this roof  
The enemy of all your graces lives :  
Your brother—no, no brother ; yet the son—  
Yet not the son, I will not call him son  
Of him I was about to call his father—  
Hath heard your praises, and this night he means  
To burn the lodging where you use to lie  
And you within it ; if he fail of that,  
He will have other means to cut you off.

I overheard him in his practises.

This is no place ; this house is but a butchery ;  
Abhor it, fear it, do not enter it.

. . . I have five hundred crowns,  
The thrifty hire I sav'd under your father,  
Which I did store to be my foster-nurse  
When service should in my old limbs lie lame  
And unregarded age in corners thrown ;  
Take that, and He that doth the ravens feed,  
Yea, providently caters for the sparrow,  
Be comfort to my age ! Here is the gold ;  
Though I look old, yet I am strong and lusty ;  
For in my youth I never did apply  
Hot and rebellious liquors in my blood,  
Nor did not with unbashful forehead woo  
The means of weakness and debility ;  
Therefore my age is as a lusty winter,  
Frosty, but kindly. Let me go with you ;  
I'll do the service of a younger man  
In all your business and necessities.

\* \* \* \*

Master, go on, and I will follow thee,  
To the last gasp, with truth and loyalty.

**From King Henry VIII.**

Buckingham's address to the populace on his way to execution.

**A**LL good people,  
 You that have thus far come to pity me,  
 Hear what I say, and then go home and lose me.  
 I have this day receiv'd a traitor's judgment,  
 And by that name must die; yet, Heaven bear witness,  
 And if I have a conscience, let it sink me,  
 Even as the axe falls, if I be not faithful.  
 The law I bear no malice for my death,  
 'T has done upon the premises but justice;  
 But those that sought it I could wish more Christians:  
 Be what they will, I heartily forgive 'em.  
 Yet let 'em look they glory not in mischief,  
 Nor build their evils on the graves of great men;  
 For then my guiltless blood must cry against 'em.  
 For further life in this world I ne'er hope,  
 Nor will I sue, although the king have mercies  
 More than I dare make faults. . . .

Commend me to his grace;  
 And, if he speak of Buckingham, pray tell him,  
 You met him half in Heaven. My vows and prayers  
 Yet are the king's; and, till my soul forsake,  
 Shall cry for blessings on him: may he live  
 Longer than I have time to tell his years!  
 Ever belov'd and loving may his rule be!  
 And when old Time shall lead him to his end,  
 Goodness and he fill up one monument.

\*       \*       \*       \*       \*       \*

You few that lov'd me,  
 And dare be bold to weep for Buckingham,  
 His noble friends and fellows, whom to leave  
 Is only bitter to him only dying,

Go with me, like good angels, to my end ;  
And, as the long divorce of steel falls on me,  
Make of your prayers one sweet sacrifice,  
And lift my soul to Heaven.—Lead on.

---

**From As You Like It.**

The colloquy of Orlando and Rosalind, on unexpectedly meeting in the Forest of Arden. Orlando does not recognize Rosalind, who is dressed in the garb of a shepherd lad.

**R**OSALIND (*aside*). I will speak to him like a saucy lackey, and under that habit play the knave with him. Do you hear, forester ?

ORLANDO. Very well ; what would you ?

ROSALIND. I pray you, what is 't o'clock ?

ORLANDO. You should ask me what time o' day ; there's no clock in the forest.

ROSALIND. Then there is no true lover in the forest ; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

ORLANDO. And why not the swift foot of Time ? had not that been as proper ?

ROSALIND. By no means, sir. Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.

ORLANDO. I prithee who doth he trot withal ?

ROSALIND. Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized ; if the interim be a se'nnight, Time's pace is so hard that it seems the length of seven year.

ORLANDO. Who ambles Time withal ?

ROSALIND. With a priest that lacks Latin, and a rich man that hath not the gout ; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain.



ORLANDO. Who doth he gallop withal?

ROSALIND. With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.

ORLANDO. Who stays it withal?

ROSALIND. With lawyers in the vacation; for they sleep between term and term, and then they perceive not how Time moves.

ORLANDO. Where dwell you, pretty youth?

ROSALIND. With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

ORLANDO. Are you a native of this place?

ROSALIND. As the cony that you see dwell where she is kindled.

ORLANDO. Your accent is something finer than you could purchase in so removed a dwelling.

ROSALIND. I have been told so of many; but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it, and I thank Heaven I am not a woman, to be touched with so many giddy offenses as he hath generally taxed their whole sex withal.

ORLANDO. Can you remember any of the principal evils that he laid to the charge of women?

ROSALIND. There were none principal; they were all like one another as half-pence are, every one fault seeming monstrous till his fellow-fault came to match it.

ORLANDO. I prithee recount some of them.

ROSALIND. No, I will not cast away my physic but on those that are sick. There is a man haunts the forest, that abuses our young plants with carving Rosalind on their barks; hangs odes upon hawthorns and elegies on brambles, all, forsooth, deifying the name of Rosalind; if I could meet that fancy-monger, I would give him some

good counsel, for he seems to have the quotidian of love upon him.

ORLANDO. I am he that is so love-shaked; I pray you, tell me your remedy.

ROSALIND. There is none of my uncle's marks upon you; he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner.

ORLANDO. What were his marks?

ROSALIND. A lean cheek which you have not; a blue eye and sunken, which you have not; a beard neglected, which you have not; then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied; and everything about you demonstrating a careless desolation. But you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other.

ORLANDO. Fair youth, I would I could make thee believe I love.

ROSALIND. Me believe it! You may as soon make her that you love believe it; which I warrant she is apter to do, than to confess she does. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

ORLANDO. I declare to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

ROSALIND. But are you so much in love as your rhymes speak?

ORLANDO. Neither rhyme nor reason can express how much.

ROSALIND. Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do; yet I profess curing it by counsel.

ORLANDO. Did you ever cure any so?

ROSALIND. Yes, one, and in this manner. He was to imagine me his love; and I set him every day to woo me;

at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion something and for no passion truly anything; would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humor of love to a living humor of madness; which was, to forswear the full stream of the world, and live in a nook merely monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't.

ORLANDO. I would not be cured, youth.

ROSALIND. I would cure you, if you would but call me Rosalind, and come every day to my cote and woo me.

ORLANDO. Now, by the faith of my love, I will; tell me where it is.

ROSALIND. Go with me to it; and I'll show it you; and by the way you shall tell me where in the forest you live. Will you go?

ORLANDO. With all my heart, good youth.

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### From The Merchant of Venice.

Colloquy between Portia and Nerissa regarding the suitors.

PORTIA. By my troth, Nerissa, my little body is aweary of this great world.

NERISSA. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are; and yet, for aught I see, they are as sick that surfeit with too much, as they that starve with nothing. It is no small happiness, therefore, to be seated in the mean; superfluity comes sooner by white hairs, but competency lives longer.

PORTIA. Good sentences, and well pronounced.

NERISSA. They would be better, if well followed.

PORTIA. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions; I can easier teach twenty what were good to be done than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood; but a hot temper leaps o'er a cold decree. But this reasoning is not in the fashion to choose me a husband. O me, the word choose! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one, nor refuse none?

NERISSA. Your father was ever virtuous, and holy men at their death have good inspirations; therefore the lottery that he hath devised in these three chests of gold, silver, and lead (whereof who chooses his meaning chooses you), will, no doubt, never be chosen by any rightly but one who you shall rightly love. But what warmth is there in your affection toward any of these princely suitors that are already come?

PORTIA. I pray thee, over-name them, and as thou namest them, I will describe them; and according to my description, level at my affection.

NERISSA. First, there is the Neapolitan prince.

PORTIA. Ay, that's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself.

NERISSA. Then there is the County Palatine.

PORTIA. He doth nothing but frown, as who should say, 'An' you will have me, choose.' He hears merry tales and smiles not; I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a



death's head with a bone in his mouth than to either of these. Heaven defend me from these two!

NERISSA. How say you by the French lord, Monsieur Le Bon?

PORTIA. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker; but, he! Why he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; he is every man in no man; if a throstle sing he falls straight a-capering; he will fence with his own shadow. If I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him; for if he love me to madness, I shall never requite him.

NERISSA. What say you, then, to Falconbridge, the young baron of England?

PORTIA. You know I say nothing to him, for he understands not me, nor I him; I think he bought his doublet in Italy, his bonnet in Germany, and his behavior everywhere.

NERISSA. How like you the young German, the Duke of Saxony's nephew?

PORTIA. Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk; when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast.

NERISSA. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

PORTIA. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary casket; for if the devil be within, and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I will be married to a sponge.

NERISSA. You need not fear, lady, the having any of these lords; they have acquainted me with their determi-

nations; which is, indeed, to return to their home, and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets.

PORTIA. If I live to be as old as Sybilla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I doat on his very absence; and I wish them a fair departure.

FOR HYMN READING.

---

SAVIOUR! I follow on,  
Guided by Thee,  
Seeing not yet the hand  
That leadeth me;  
Hushed be my heart and still,  
Fear I no further ill,  
Only to meet Thy will  
My will shall be.

Riven the rock for me  
Thirst to relieve,  
Manna from heaven falls  
Fresh every eve;  
Never a want severe  
Causeth my eye a tear,  
But Thou dost whisper near,  
"Only believe!"

Often to Marah's brink  
Have I been brought;  
Shrinking the cup to drink,  
Help I have sought;  
And with the prayer's ascent,  
Jesus the branch hath rent,  
Quickly relief hath sent,  
Sweetening the draught.

Saviour! I long to walk  
Closer with Thee;  
Led by Thy guiding hand,  
Ever to be;

Constantly near Thy side,  
Quickened and purified,  
Living for Him who died  
Freely for me!

HASTINGS.

---

LEAD, Kindly Light! amid th' encircling gloom,  
Lead Thou me on;  
The night is dark, and I am far from home,  
Lead Thou me on;  
Keep Thou my feet; I do not ask to see  
The distant scene; one step enough for me.

I was not ever thus, nor prayed that Thou  
Shouldst lead me on;  
I loved to choose and see my path; but now  
Lead Thou me on;  
I loved the garish day, and spite of fears,  
Pride ruled my will. Remember not past years.  
So long Thy power has blest me, sure it still  
Will lead me on  
O'er moor and fen, o'er crag and torrent, till  
The night is gone;  
And with the morn those angel-faces smile  
Which I have loved long since, and lost awhile.

CARDINAL NEWMAN.

---

THE breaking waves dashed high  
On a stern and rock-bound coast,  
And the woods against a stormy sky  
Their giant branches tossed,  
And the heavy night hung dark  
The hills and waters o'er,  
When a band of exiles moor'd their bark  
On the wild New England shore.



Not as the conqueror comes,  
 They, the true-hearted, came;  
 Not with the roll of the stirring drums,  
 And the trumpet that sings of fame;  
 Not as the flying come,  
 In silence and in fear;  
 They shook the depths of the desert gloom  
 With their hymns of lofty cheer.

Amidst the storm they sang,  
 And the stars heard and the sea!  
 And the sounding aisles of the dim woods rang  
 To the anthem of the free!  
 The ocean eagle soar'd  
 From his nest by the white wave's foam,  
 And the rocking pines of the forest roar'd—  
 This was their welcome home!

\*       \*       \*       \*       \*       \*

What sought they thus afar—  
 Bright jewels of the mine?  
 The wealth of seas, the spoils of war?—  
 They sought a faith's pure shrine!  
 Aye, call it holy ground,  
 The soil where first they trode!  
 They have left unstain'd what there they found—  
 Freedom to worship God.

FELICIA D. HEMANS.

---

SOMETIMES a light surprises  
 The Christian while he sings;  
 It is the Lord, who rises  
 With healing in His wings:  
 When comforts are declining,  
 He grants the soul again  
 A season of clear shining,  
 To cheer it after rain.

In holy contemplation,  
We sweetly then pursue  
The theme of God's salvation,  
And find it ever new ;  
Set free from present sorrow,  
We cheerfully can say,  
Let the unknown to-morrow  
Bring with it what it may.

It can bring with it nothing  
But He will bear us through ;  
Who gives the lilies clothing,  
Will clothe His people, too :  
Beneath the spreading heavens,  
No creature but is fed ;  
And He who feeds the ravens,  
Will give His children bread.

Though vine nor fig-tree neither  
Their wonted fruit should bear,  
Though all the fields should wither,  
Nor flocks nor herds be there ;  
Yet God the same abiding,  
His praise shall tune my voice,  
For while in Him confiding,  
I cannot but rejoice.

WILLIAM COWPER.

---

MY faith looks up to Thee,  
Thou Lamb of Calvary,  
Saviour divine !  
Now hear me while I pray,  
Take all my guilt away,  
Oh, let me from this day  
Be wholly Thine !

May Thy rich grace impart  
Strength to my fainting heart ;  
    My zeal inspire.  
As Thou hast died for me,  
Oh, may my love to Thee  
Pure, warm, and changeless be,  
    A living fire.

While life's dark maze I tread,  
And griefs around me spread,  
    Be Thou my guide ;  
Bid darkness turn to day,  
Wipe sorrow's tears away,  
Nor let me ever stray  
    From Thee aside.

When ends life's transient dream,  
When death's cold, sullen stream  
    Shall o'er me roll,  
Blest Saviour ! then, in love,  
Fear and distrust remove ;  
Oh, bear me safe above,  
    A ransomed soul !

RAY PALMER.

---

**A**WAKE, my soul, stretch every nerve,  
And press with vigor on ;  
A heavenly race demands thy zeal,  
And an immortal crown.

A cloud of witnesses around  
Hold thee in full survey ;  
Forget the steps already trod,  
And onward urge thy way.

'Tis God's all-animating voice,  
That calls thee from on high ;  
'Tis His own hand presents the prize,  
To thine aspiring eye.

Blest Saviour, introduced by Thee,  
Have I my race begun ;  
And, crowned with victory, at Thy feet  
I'll lay my honors down.

DODDRIDGE.

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**A**BIDE with me ! Fast falls the eventide,  
The darkness deepens—Lord, with me abide !  
When other helpers fail, and comforts flee,  
Help of the helpless, oh, abide with me !

Swift to its close ebbs out life's little day ;  
Earth's joys grow dim, its glories pass away ;  
Change and decay in all around I see ;  
O Thou, who changest not, abide with me !

I need Thy presence every passing hour,  
What but Thy grace can foil the tempter's power ?  
Who, like Thyself, my guide and stay can be ?  
Through cloud and sunshine, oh, abide with me !

Not a brief glance I long, a passing word ;  
But as Thou dwell'st with Thy disciples, Lord,  
Familiar, condescending, patient, free,  
Come, not to sojourn, but abide with me !

Hold Thou Thy cross before my closing eyes ;  
Shine through the gloom, and point me to the skies :  
Heaven's morning breaks, and earth's vain shadows flee !  
In life, in death, O Lord, abide with me !

LYTE.



ROCK of Ages, cleft for me !  
Let me hide myself in Thee ;  
Let the water and the blood,  
From Thy wounded side that flowed,  
Be of sin the double cure ;  
Cleanse me from its guilt and power.

Not the labor of my hands  
Can fulfill the law's demands ;  
Could my zeal no respite know,  
Could my tears forever flow,  
All for sin could not atone,  
Thou must save, and Thou alone

Nothing in my hand I bring,  
Simply to Thy cross I cling ;  
Naked, come to Thee for dress,  
Helpless, look to Thee for grace ;  
Vile, I to the fountain fly,  
Wash me, Saviour, or I die !

While I draw this fleeting breath,  
When my eyelids close in death,  
When I soar to worlds unknown,  
See Thee on Thy judgment-throne,  
Rock of Ages, cleft for me !  
Let me hide myself in Thee.

TOPLADY.

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PRAYER is the soul's sincere desire,  
Uttered or unexpressed ;  
The motion of a hidden fire  
That trembles in the breast.

Prayer is the burden of a sigh,  
The falling of a tear,  
The upward glancing of an eye,  
When none but God is near.

Prayer is the simplest form of speech  
That infant lips can try ;  
Prayer the sublimest strains that reach  
The Majesty on high.

Prayer is the Christian's vital breath,  
The Christian's native air :  
His watchword at the gates of death—  
He enters heaven with prayer.

Prayer is the contrite sinner's voice,  
Returning from his ways ;  
While angels in their songs rejoice,  
And cry—" Behold, he prays !"

O Thou, by whom we come to God—  
The Life, the Truth, the Way ;  
The path of prayer Thyself hast trod ;  
Lord ! teach us how to pray.

MONTGOMERY.

---

MY Country ! 'tis of thee,  
Sweet land of liberty,  
Of thee I sing :  
Land where my fathers died !  
Land of the Pilgrims' pride !  
From every mountain side  
Let freedom ring !

My native country, thee—  
Land of the noble free—  
Thy name—I love ;  
I love thy rocks and rills,  
Thy woods and templed hills :  
My heart with rapture thrills  
Like that above.

Let music swell the breeze,  
And ring from all the trees  
Sweet freedom's song :  
Let mortal tongues awake ;  
Let all that breathe partake ;  
Let rocks their silence break,—  
The sound prolong.

Our fathers' God ! to Thee,  
Author of liberty,  
To Thee we sing :  
Long may our land be bright  
With freedom's holy light ;  
Protect us by Thy might,  
Great God, our King !

S. F. SMITH.

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SOFTLY now the light of day  
Fades upon my sight away ;  
Free from care, from labor free,  
Lord, I would commune with Thee !  
Thou, whose all-pervading eye  
Naught escapes, without, within,  
Pardon each infirmity,  
Open fault, and secret sin.

Soon for me the light of day  
Shall forever pass away ;  
Then from sin and sorrow free,  
Take me, Lord, to dwell with Thee !  
Thou who, sinless, yet hast known  
All of man's infirmity ;  
Thou, from Thy eternal throne,  
Jesus, look with pitying eye.

BISHOP DOANE.



## FOR SCRIPTURE READING.

For practice in the various forms of Scripture reading, the following-named chapters and parts of chapters are recommended. As every one in this Christian age is supposed to possess a copy of the Bible, it is not necessary that the portions to which attention is directed have insertion here.

JUDAH'S APPEAL TO JOSEPH.—Genesis, 44th chapter.

SONG OF MOSES AND MIRIAM.—Exodus, 15th chapter.

DEDICATION OF THE TEMPLE.—I Kings, 8th chapter.

THE PARTING OF NAOMI WITH HER DAUGHTERS-IN-LAW.—Ruth, 1st chapter.

THE DOWNFALL OF HAMAN.—Esther, 7th chapter.

ON THE BREVITY OF LIFE.—Job, 14th chapter.

Psalms, 23d, 38th, 55th, 90th, 95th, 103d, 121st, 139th.

Proverbs, 3d, 8th, 11th, and 12th chapters.

THE DOOM OF BABYLON.—Isaiah, 13th chapter.

CHRIST'S SERMON ON THE MOUNT.—Matthew, 5th, 6th, and 7th chapters.

PARABLE OF THE SOWER.—Matthew, 13th chapter, 1st to 30th verses.

PARABLE OF THE TALENTS.—Matthew, 25th chapter, 14th to 46th verses.

PARABLE OF THE PRODIGAL SON.—Luke, 15th chapter, 11th to 32d verses.

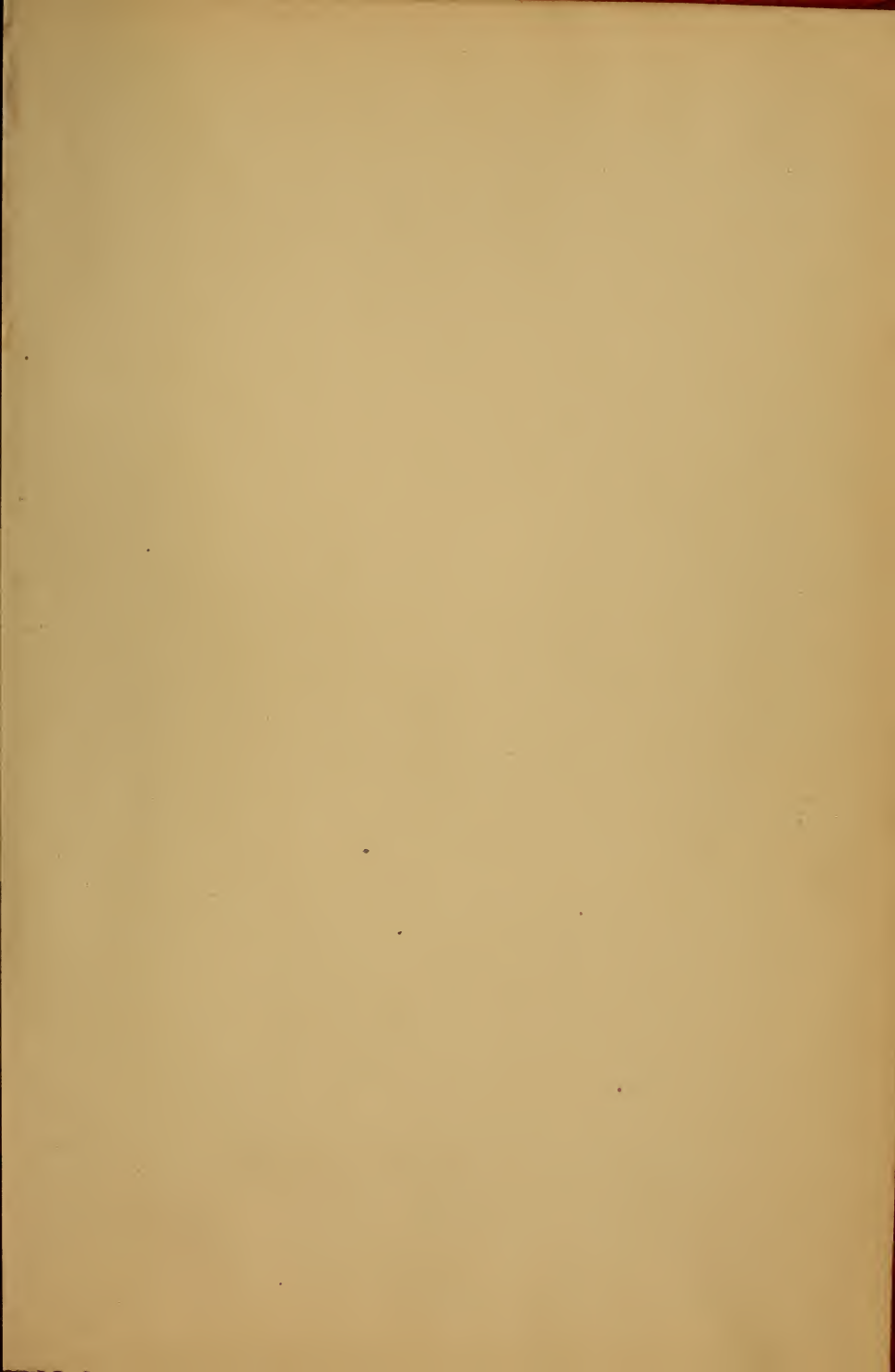
PARTING WORDS OF JESUS.—John, 14th chapter.

PAUL'S DEFENSE BEFORE AGRIPPA.—Acts, 26th chapter, 1st to 29th verses.

PAUL'S ARGUMENT FOR THE CHRISTIAN'S HOPE.—Romans, 8th chapter.

PAUL'S ARGUMENT ON THE RESURRECTION.—I Corinthians, 15th chapter.

THE BLESSEDNESS OF THE REDEEMED.—Revelations, 22d chapter.









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